

Amateur Cine World - March 23, 1961 - 1s 3d Every Thursday

HOW TO DO IT ARTICLES • EQUIPMENT • IDEAS

Latest free films

Adapting the gun camera

Photographed on 16mm film

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CINE
WORLD



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Lenses are coated on
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f/3.5 36mm. lens for all
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The CASSAR, which is an f/3.5 objective of 35mm. focal length, makes a very inexpensive long focus lens for all 8mm. cine cameras. The lens has a standard "D" mount, and adaptors are available for other threads. The lens, with satin chrome finish is set in a focusing mount.

£6. 13. 5

VARIO QUINON

variable focal length
projector lens

Large room or small: makes no difference to you if you have the VARIO QUINON in your 8mm. projector, the VARIO QUINON will fill the screen with your picture. This lens, which will fit Bauer, Bolex or Eumig projectors has an aperture of f/1.5, has a range from 15-25mm. and stays in focus when you zoom.

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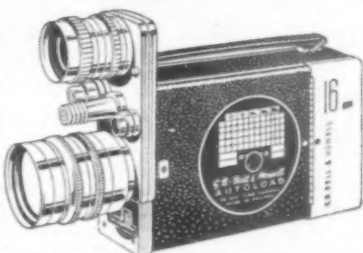


Compact and lightweight — the 603T AUTOLOAD

Loads rapidly in a few seconds with standard Kodak magazine type films, black and white or colour. This model has a two lens turret centrally pivoted to ensure rapid interchange of lenses. The use of positive type viewfinders which change as the turret is rotated ensures that the correct field of view is always seen when looking through the viewfinder. Other features of the Autoload include five filming speeds from 16 to 64 f.p.s., single shot release, continuous lock run and built-in exposure calculator.

Price with lin. f/1.9 T.T.H. Serial coated lens £92 3 9 OR £19 3 9 Deposit and 18 monthly payments of £6 10 9.

Outfit type carrying case to hold camera, two films, additional lenses and exposure meter £7 11 2



The AUTOLOAD SUNOMATIC

Similar to the 603T but without the turret head. Fitted with a T.T.H. 20mm. f/1.9 "Sunomatic" lens with exposure calculating dial for perfect exposure every time, and speed of setting.

Price £79 17 1 or deposit £16 17 1 and 12 monthly instalments of £5 12 10

Leather sheath case for Sunomatic £3 9 9

INTERCHANGEABLE LENSES for 70 DR and Autoloads

T.T.H.	lin. f/1.9 Serial	£20 18 6	Viewfinder	£1 7 4
	lin. f/1.4 Ivoval	£34 17 6		£1 7 11
	2in. f/2 x 2 Telekinic	£27 18 0		£1 7 11
	2 8in. f/2.8 x 2.8 Telekinic	£31 7 9		£1 7 11
	4in. f/4 x 4 Telekinic	£34 17 6		£1 7 11
	6in. f/4.5 x 6 Telekinic	£50 2 6		£1 14 11
Angenieux	10mm. f/1.8 wide angle	£35 0 0	Viewfinder	£3 15 10
	15mm. f/1.3 wide angle			
	focusing	£66 13 4		£3 15 10
	25mm. f/0.95 (lin.) standard			
	focusing	£66 10 0		£2 3 7
	75mm. f/2.5 Telephoto			
	focusing	£38 10 0		12 15 10

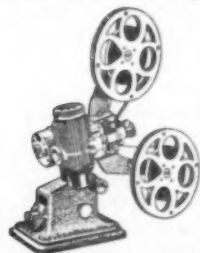
For filming at professional level — the 70 DR



All the features for the accomplished cameraman, yet simple to operate from the beginning. The 3-lens turret and the viewfinders are coupled for simultaneous rotation, so that the correct view is automatically obtained. The 70DR has seven operating speeds—8, 12, 16, 24, 32, 48 and 64 f.p.s.; each wind of the spring-driven motor gives a 22ft. film run. There is critical focusing, parallax-correct finding, a removable hand crank and a tripod bush. Spool loading of 50 or 100ft. films. Price with T.T.H. lin f/1.9 lens, £192 10 0 or deposit £38 10 0 and 18 monthly instalments of £9 10 6. Leather holdall case, £11 1 0.

BELL & HOWELL for 16mm.

The 613 silent projector



The spool arms will accept 800ft. spools of film. The projector operates on AC or DC supplies, 200-250 volts. Price £96 or deposit £20 and 12 monthly payments of £6 16 2.

A splendid match for your Bell and Howell camera. 750 watt illumination and an f/1.6 coated lens giving crisp pictures. With the still picture clutch, you can stop the film at any point to examine a single frame or by the flick of a single switch throw the film into reverse. There is a built-in pilot lamp to aid threading in the dark; a single geared knob makes titling quick and easy.

The FILMOSOUND 640 sound projector

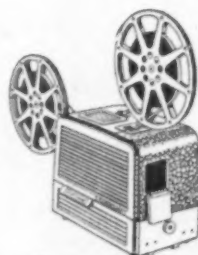
Incorporates all the best up-to-date features. As a magnetic track recorder and reproducer it produces superb results of full professional quality. The standard of the sound produced, from narrow edge-stripe sound tracks coated on to silent film via a microphone, cannot be faulted. Included in the specification are: two interchangeable magnetic heads, printed-circuit amplifier with latest type valves, separate controls for optical and magnetic sound, bass and treble tone controls, 750 or 1,000 watt lighting, 2,000ft. spool arms, reverse control still picture clutch, variable size aperture plate for wide screen presentation, 12in. speaker, Taylor-Hobson f/1.65 hard coated lens. Price, including transformer for 200/250 volts £374 10 0, of deposit £75 10 0 and 24 monthly payments of £14 6 7.

FILMOSOUND 631

Similar to the 640 but for reproducing from optical sound track only. With 12 in. speaker and transformer £227 10 0.

FILMOSOUND 636

A compact version with 6in. speaker, easily portable £225 15 0.



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"MURAY" LUXE VIEWER

In 3 Sizes 8, 9.5 and 16 mm.



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Very large screen, retractable, extremely brilliant 3" x 4".

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Stability*

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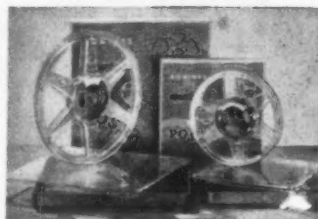
extending 20in. to 60in., 51oz.

5-section steel tripod, rust-proof, of extra height in scratchproof silver grey finish with built-in **Pan-and-Tilt head**. Its high degree of stability is ensured by the fluted shape of the sections.

The 1125 is fitted with a press stud device for easy closing of the legs.

PAN and TILT HEAD separately (Junior 1420) £2 12 11.

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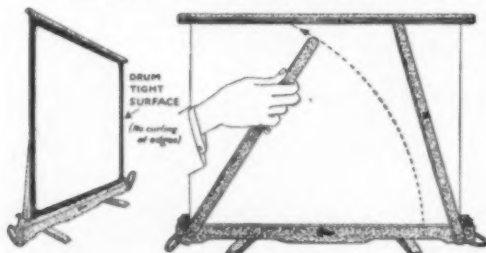
- Finger spring clips for quick anchoring of film on metal core
 - Indistortable flanges
 - Square plastic containers in heavy gauge plastic recessed for easy stacking
- 20ft. 8mm. 7/6 per set
40ft. 8, 9.5 and 16mm. 9/9

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NOW- £2.17.6 40" x 30" - £3.9.6 40" x 40" White



Two struts, which fold down when the screen is closed, lift and fit firmly into the grooves of the roller, thus forming a perfectly rigid frame, ensuring a **perfectly flat surface**. The Stevo rolls up, is light-weight and yet can be erected in a few seconds.

Screen surface of strong non-curl woven material.

Size	Beaded	White	Size	Beaded	White
24 x 18in.	£2 9 6	£1 15 0	40 x 40in.	£4 2 6	£3 9 6
32 x 24in.	£2 19 6	£2 6 0	48 x 40in.	£4 15 0	£4 4 0
32 x 32in.	£3 7 6	£2 11 0	48 x 48in.	£5 12 6	£4 19 6
40 x 30in.	£3 9 6	£2 17 6	60 x 60in.	£8 19 6	£7 10 0

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"MURAY" SPLICER CA 816 for 8mm. and 16mm. film joins.
with Automatic scrape £2 19 6

- Most compact in a streamlined plastic case. Size only 11in. x 8in. x 6in.
- Large recessed screen of high brilliancy 2 3/4in x 1 1/2in. showing bright steady images.
- Self-contained with recesses for all accessories. (Splicer, cement, etc.).
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- Built-in switch.
- Adjustable focusing.
- Notching device fitted.
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- Takes films up to 400ft.

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ADMIRA '811A'

With geared twin lens turret, fitted with 12½mm. f/2.8 and 35mm. f/3.5 telephoto lens in focusing mounts, 5 speeds, parallax compensated viewfinder. Backwind for trick work. £39 15 0



**8mm B & H
Sportster IV**

Electric Eye camera, similar in design to the famous American Director Series but with extra features. Fully automatic exposures. Control. Good exposures are assured. 3 lens turret fitted with 10mm. f/1.8 Super Comat lens. 6.5mm. Wide angle. 25mm. Telephoto. Large Brilliant Viewfinder Shows all control settings when filming. Built-in filter behind lens. Speeds 16 and 48 f.p.s. Runs 12½ft. of film in one winding. Two cable release sockets for normal and single frames operation. Complete in hide ever ready case ... £69 19 9



**8mm.
EUMIG
'C3M'**

With built-in coupled exposure meter. F/1.8 lens, wide angle and telephoto. Backwind for tricks; 3 filming speeds, substantial pistol and cable release. £81 7 6

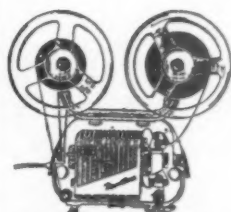


ADMIRA '8F'

Similar in design to the well proven and popular Admira '811A' camera. The new model '8F' has a built-in coupled exposure meter to lens iris. Exposure needle is visible through viewfinder and exposures can be altered whilst filming. Fitted with 12½mm. f/2.8 fixed focus lens. Parallax compensated viewfinder, 13-18-39 inches. Governor controlled motor and sprocket-drive £24 10 0

Wide angle lens viewfinder £8 8 0

HIRE PURCHASE TERMS 20% DEPOSIT—BALANCE IN 12 MONTHS



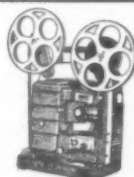
**ZEISS MOVILUX 8A SELF
THREADER PROJECTOR**

Film loading is so simple—just put film into sprocket channel, switch on and it loads itself. Uses latest B volt 50 watt lamp. With 20mm. f/1.3 Sonnar lens gives screen illumination equal to some 750 watt projectors. Complete in moulded case ... £54 15 0
Deposit £11.15.0 and 12 monthly payments of £4.0.8.



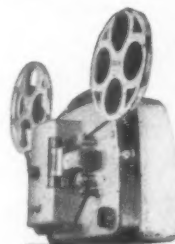
**ZEISS MOVINETTE 8B
CAMERA**

A very compact and easy to operate camera with a famous name. With built-in coupled light meter, 10mm. f/2.8 Triotar fixed focus lens (all subjects from 6ft. and beyond are in focus) will accept wide angle and Telephoto lens ... £29 17 7
Leather Ever-ready case ... £3 18 6
Deposit £6.7.7 and 12 monthly payments of £2.2.1.



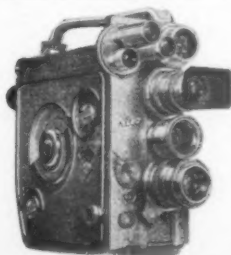
**8mm LUMINA
Self-Threading Projector**

Film loading is so simple—just put film into sprocket channel, switch on and it loads itself. New type tru-flector, low voltage lamp gives screen illumination equal to some 1,000 watt projectors. Fitted with latest f/1.2 Proval lens giving needle sharp definitions. Reverse motion, still pictures and power rewind. Gear driven spool arms ensure very quiet running. With its built-in case the Lumina weighs only 17½lb. ... £59 18 6



8mm SPECTO ROYAL

MANUFACTURED TO THE HIGHEST standard to ensure many years of satisfaction. Power rewind. Amazing Tru-flector lamp, gives screen illumination equal to some 750 watt projectors, with 20mm. f/1.4 lens. All self contained in own carrying case. ... £29 19 6
Or with variable focal length lens. £33 0 0



Big Price Reductions of the famous Nizo Heliomatic 'Reflex 8' Cine Camera

Built to the very highest standards and based on the well proven Nizo Heliomatic the 'Reflex 8' meets all the requirements of the advanced amateur.

Features include:

- Reflex viewfinder which shows the exact image registered by the taking lens. This eliminates parallax errors and ensures that pictures are always sharp.
- Three lens sliding turret head, fitted with: 6.5mm. f/1.6 Rodenstock Heliaron wide angle; 12.5mm. f/1.9 Rodenstock Ronar Standard; 36mm. f/2.8 Rodenstock Euron Telephoto. Lenses all in focusing mounts and matched optical finders.
- Built-in coupled exposure meter to lens iris. Can be adjusted while filming should light conditions change.
- Back-wind for dissolves and built-in frame counter.
- Five Governor controlled speeds and single frames.

Attractive two-colour hammer finish with highly polished bright parts. ... £139 0 0
Deposit £28.0.0 and Twelve monthly payments of £9.18.11.

Nizo Heliomatic 'Focovario 8' zoom ... £150 0 0

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HAVE FULLY EXPERIENCED STAFF, EAGER
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PAN CINOR 40T ZOOM LENS

variable focal length 8mm. to 40mm. with direct viewing reflex finder incorporating SPLIT IMAGE RANGE-FINDER

£99 19 6

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Send for catalogues showing the many titles available from Movie-Pak, 6d., and Walton, free. Screen your own film shows with the programmes that you want, in black and white or colour.

"CERVIN" TITLE LETTERS

Available in 3 different sizes: 5mm., 8mm., 15mm. and in 5 different colours: Yellow, White, Red, Green, Black.

5mm. per set ... 5/9
8mm. " " ... 6/9
15mm. " " ... 4/9

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NEW
KODAK

PRESSTAPE MOVIE SPLICER

Clean, Dry Splice
No water or cement
Positive Interlock
8mm. or 16mm.

£3 7 6
Presstapes 4/9 per packet

BELL & HOWELL SPORTSTER IV

Three lens camera with automatic exposure control



Normal, slow motion and single frame. Built-in type A filter. Film speed, aperture, lens in use, all seen through viewfinder. Complete with case ... £69 19 9



BOLEX D8L CAMERA

Triple lens camera, with built-in exposure meter, variable speeds, and fading device.

With f/1-8 Yvar ... £89 4 6



FOLEX B8L CAMERA

Twin lens camera with built-in exposure meter. Variable speeds, and fading device.

With f/1-9 Yvar ... £68 11 9
With f/1-8 Yvar ... £79 17 8

CBS, single-speed model f/1-9 Yvar ... £36 0 9
BBVS, Twin-turret, variable speed f/1-8 Yvar ... £44 10 3
BBSL, Twin-turret, built-in light meter, single speed, complete with f/1-9 Yvar and 36mm. f/1-8 Yvar tele ... £68 10 2
Yvar 36mm. f/2-8 Telephoto ... £19 19 4

Yvar 5-5mm. f/1-8 foc. M.T., W.A. lens ... £44 15 2

USED CAMERAS

8mm. Eumig Servomatic f/1-8 Xenoplan battery driven automatic exposure ... £29 10 0
8mm. Eumig Electric, f/2-8 ... £18 10 0
8mm. Kodak Brownie f/2-7 ... £11 10 0
8mm. Kodak Model 20, f/3-5 lens ... £8 10 0
8mm. Kodak 8-55, f/2-7 lens ... £19 10 0
8mm. Agfa Movex 88, f/2-5 ... £17 10 0
8mm. Paillard Bolex f/4-8, f/1-9 Yvar 55 f/1-8 Switar, 5 speeds, 8 to 64 ... £120 0 0
16mm. Kodak Magazine f/1-9 ... £29 10 0
16mm. Bell & Howell 603T, twin-turret magazine camera, f/1-9 lens ... £65 10 0
16mm. Bell & Howell 200 Triple lens magazine camera, f/1-9 lens ... £105 10 0
16mm. Bell & Howell 240, automatic exposure control, f/1-9 lens, 100ft. capacity ... £142 10 0
16mm. G. B. Bell & Howell 627, f/1-9 lens, Twin turret, 100ft. cap. ... £72 10 0

USED PROJECTORS

8mm. Bell & Howell, 400w., 200ft. capacity ... £23 10 0
8mm. Kodak 8-58 ... £19 10 0
16mm. Bell & Howell 613H, 750w., 800ft. capacity ... £72 10 0

Pizar 5-5mm. f/1-9 fix foc. W.A. lens ... £26 14 9
Ever-ready case for pocket-size Paillard Bolex camera ... £4 7 2
Solid de luxe case ... £4 18 10
Domed top case with pistol grip ... £5 13 4
Pistol grip ... £6 13 9
8mm. Paillard Bolex titler complete with reflectors and accessories ... £31 10 0

LENSES FROM STOCK

1-5 inch f/1-9 Serital for 8mm. ... £24 8 3
6-5mm. f/1-75 Taytal for 8mm. (Viceroy) ... £21 10 3
6-5mm. f/1-75 Pelocat 8mm. D Mount ... £23 5 0
1 inch f/1-9 Serital 8mm. D Mount ... £20 18 6
6-5 f/2-5 Dallmeyer 8mm. D Mount ... £15 8 1
1 inch f/1-9 Dallmeyer 8mm. D Mount ... £18 6 2
1½ inch f/1-9 Dallmeyer 8mm. D Mount ... £18 6 2
2½x Tele att. for 624 models ... £9 6 0
2x Movitelar with finder for movikon ... £23 14 5
1½ inch f/2-8 Telekinic for 16mm. ... £31 7 9
2 inch f/2 Telekinic for 16mm. ... £27 18 0
Elgeet Opto-Navitar 38mm. f/1-8 Tele lens for 8mm. D Mount ... £16 10 9
Elgeet Synchronex 8 Automatic lens exposure control ... £19 10 0

USED LENSES

1½ inch f/1-9 Walz Tele Lens, D Mount ... £10 10 0
Elgeet Cine Turret, Tele and Wide Angle lenses for 624 Cameras ... £17 10 0
Som Berthiot zoom lens 12-5 to 35mm. D mount ... £50 10 0

2 MINUTES

★ FROM ★
"GREEN PARK"
STATION

EUMIG C3M 8mm. Camera

With 3 lenses, f/1-8 Standard extra long tele-attachment, and wide angle. Built-in exposure meter, film speeds 11-32 DIN. Filming speeds, 16, 24 and 32 f.p.s. Complete with pistol grip and wrist strap ... £81 7 6

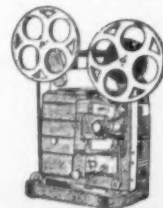
CIME NIZO 8mm. EXPOSOMAT

F/1-9 Culminon lens, 16 or 24 f.p.s. and single frame, photo electric governor, with pointer in viewfinder for continuous lens setting ... £38 16 10
Release coupled with meter control for speedy action

ANIMATED EDITOR VIEWERS

Zeiss Moviscop 8mm. ... £38 2 6
Zeiss Moviscop 16mm. ... £38 16 6
Nizo 8mm. complete with Splicer ... £37 17 9
Nizo 16mm. complete with Splicer ... £39 2 6
Haynor Super Haynorette with board and arms ... £21 1 0
Haynor Animette ... £9 9 9

BELL & HOWELL "LUMINA" SELF THREADING PROJECTOR



Fine focus control, instant power rewind silent mechanism. New tru-Flector lamp. Forward-reverse switch ... £34 18 6

STEADY DOES IT...

when you use a reliable Tripod



KOBOLD CINE TRIPOD Model IIB

Each leg can be adjusted and locked independently in any position by means of a grip, enabling easy manipulation and locking rigidly in position. The top platform can be turned, locking the legs and preventing these from splaying outwards when in use. Fitted with English thread, the camera is easily screwed on to the tripod by means of an extension rod. Outer legs are covered with ribbed plastic and all feet have steel tips which can be protected by screwing down adjustable rubber feet. Fully extends to 5ft., 23in. when closed. Weight 3lb. 5oz. Extremely lightweight but with utmost rigidity. ... £10 6 4

inc. P. Tax

KOBOLD CINE PISTOL GRIP PAN AND TILT HEAD

Permits panning through a complete circle and has an engraved degree scale at base of body. Locking lever locks head firmly in any panning position. Tilt covers a wide arc and a turn of the pistol grip locks tilt movement. For right or left hand operation. Fitted with English thread. £3 6 3

inc. P. Tax



Cine Pan and Tilt
Tripod No. 335

Cine Tripod No. 337

HUNTER TRIPODS

Four section Cine Tripod No. 335 with Pan and Tilt Head made of Duraluminium with black ribbed cover. Calibrated scale 0°-360°. Locks in any position. Closed 22in., fully extended 59½in. Fitted with pan and tilt head. Tilting device from 0°-90° forward and 0°-45° backward. The Cine Tripod No. 337 is as No. 335 but without the pan and tilt. Closed 19½in., extended 48½in.

CARRYING CASES FOR KOBOLD TRIPODS

Very smart carrying cases are available for the range of Kobold Tripods, being made of lined canvas and complete with shoulder carrying strap. A zip fastener completely encloses the tripod in the case. Strongly recommended to preserve the excellent quality of the tripod. £2 9 5 for all models.



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New Easter Bonnets . . .

every cine user, but a new cine camera is a highly desirable substitute! Why not consider a part exchange with us now! We will make you a good offer for your old cine camera.

The 8mm. Bolex B8SL



The attractive 8mm. Bolex model which has the single-speed camera body of the C8SL complete with Light Computer, with twin-lens turret. The B8SL camera is sold complete with the following two lenses.

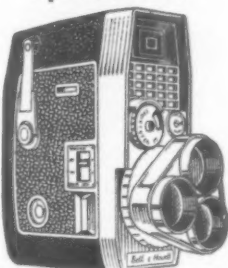
13mm. f/1.9 fixed focus Yvar
36mm. f/2.5 focusing Yvar

£59.19.9

Or Deposit of £12/19.9 and 12 monthly payments of £4/4.3 or 18 at £2/17.6.

Bolex Pistol Grip £6 13 9

The 8mm. Bell & Howell Sportster IV



The 8mm. SPORTSTER IV Electric-Eye cine camera is the ideal companion for what ever aspect of Cine you attempt, additionally making most accessories unnecessary. Consider some of the many outstanding features:—

- 3-Lens Turret, with normal wide angle and telephoto lenses with a maximum aperture of f/1.8.
- Built-in A to D Filter that clicks into position for all lenses.
- Periscope Viewfinder, enables you to see all settings in viewfinder as you film.
- Field of View clearly marked in optical finder.
- Electric Eye gives automatic exposure control.
- Three way starting button enables you to change from normal to slow motion or single frame as desired.

Price including English Hide Ever Ready Case

£69.19.9

Or Deposit of £14/19.9 and 12 monthly payments of £4/18.7 or 18 at £3/7.2 or 24 at £2/12.9.

The 8mm. Bolex D 8 L Triple Lens Camera

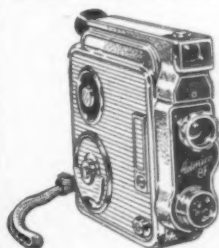


This is the 8mm. Bolex model that enables you to make accurate exposures at all times using standard, wide angle and telephoto lenses. Measures the exposure behind the lens; the cell thus sees exactly what the lens sees, regardless of the lens in use; and remember, this is a triple-lens camera. 12 to 64 f.p.s.; triple turret; variable speeds; viewfinder with variable field frames; film counter marked in either feet or metres with end of spool signal. With 13mm. f/1.9 Yvar of in focusing mount.

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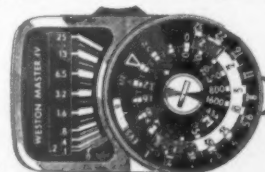


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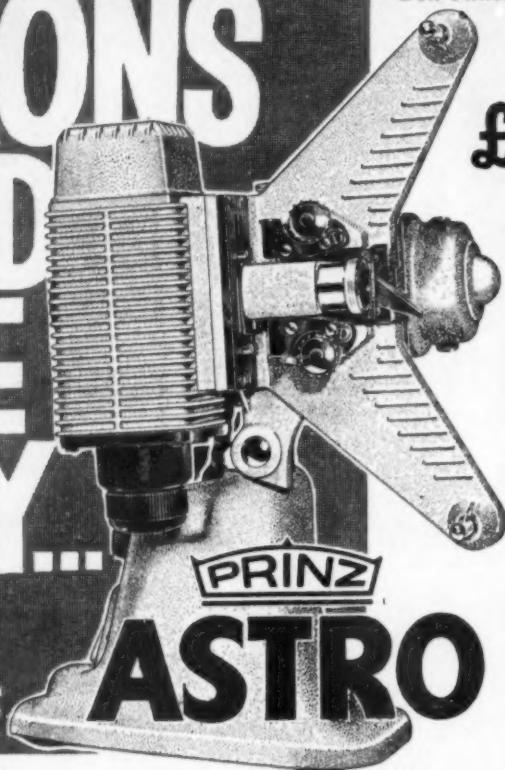
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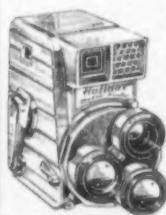


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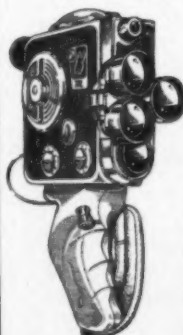
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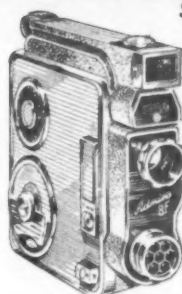
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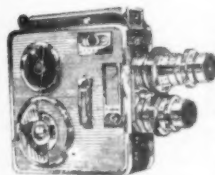
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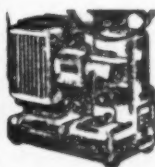
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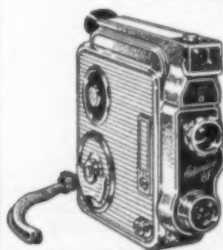
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AMATEUR CINE WORLD

EVERY THURSDAY 1s 3d

Vol. I, No. 9
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23 March 1961

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M.B.K.S.

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Last Word in Automation?

IT HAD TO HAPPEN. Somebody was bound to realise that in this age of automation a projector that is merely self-threading still leaves an unfashionable amount of work for its operator to do—and that somebody was almost certain to belong to Bell & Howell. From Chicago, therefore, comes news of a B. & H. 8mm. machine, the Dual/Lectric, which threads itself and then, in an automatic sequence, attaches the loose end of film to the take-up spool, switches off the room lights, switches on the projection lamp, and starts projecting—until, with a device called a Roto-Remote at the end of a 10ft. cable, the operator switches to STOP OF REVERSE.

By now, one supposes, further labour-saving dodges are on the drawing boards that will make even this robot seem exhausting to use. We will be rash and forecast their order of arrival in the shops: self rewinding; automatic *dimming* of the room light (probably with an auxiliary socket for opening and closing proscenium curtains); automatic framing adjustment; and (lastly because, unlike automatic framing, it will require some kind of gadget at the screen) automatic focus control.

After that, there will be nothing left to automate—and nothing left for the designers to do but get to work on the revolutionary new projector of the 1970s: the machine (already one can visualise the advertising) with "Built-in user controls . . . You can thread it yourself!"

For the intermediate stage of automation represented by the Dual/Lectric, the price is \$239.95 (or \$264.95 with zoom lens).

Good News Follows Bad

WE HAVE BEEN mightily assailed for our comments on 8mm. colour film costs some time ago, not only by readers in the U.K. but by our friends overseas for whom colour film prices here can only be of academic interest. Their entry into a controversy which cannot affect them personally is yet one more example of the power of cine to bind where the uninitiated might expect it to divide. We're all in it together.

The kindest reaction came from the most injured party—Gevaert. We had said that the price of Gevacolor cine film has been increased. It hasn't. If we had any regard for face saving we would plead that it was the fact that the dealer discount had been increased that led us to jump a non-existent gun. We had expected that the increase would have been passed on to the customer.

With our apologies to Gevaert we diffidently couple a note of appreciation of

this further example of their service to the user. To the satisfaction of knowing that Gevaert can always be relied on to return films from processing remarkably quickly is added the pleasure of knowing that a forward-looking policy has paid off and has enabled them to keep prices down.

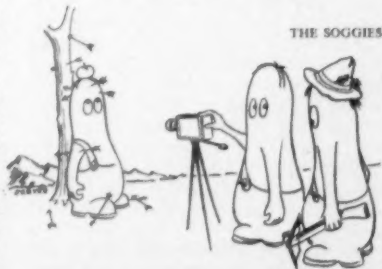
Ferraniacolor Arrives

BY EASTER, if it is not there already, Ferraniacolor cine film will be in the shops. Neville Brown, the U.K. distributors, have started to send limited supplies to the trade, having sensibly held up release (foreshadowed in *A.C.W.* last November) until the new processing station at Denham was ready to "handle large quantities of film at peak periods and still provide a quick return service". The installation, equipped with British plant, is now complete and will be in action immediately after the Easter holiday.

A fast, thin-emulsion stock (ASA 25), this Ferraniacolor is a new product, differing from that already available in certain European countries. Retail prices (which include processing either at Denham or in any other country where the film is available) are: double-run 8mm., £1 5s. 4d. (the same as Gevacolor); 16mm. 50ft., £2 2s. 0d.; 16mm. 100ft., £3 11s. 2d.

New Zooms from Japan

TWO MORE 8mm. cine cameras with built-in zooms—products of the Crown Optical Co. of Japan—are becoming available in certain countries abroad. The Crown 8 EZA has a 10-20mm. f/2 lens externally linked to a zoom-type viewfinder, and an electric exposure meter coupled to the lens. The EZS has an f/1.8 lens of greater range (10-30mm.), a reflex finder, and a semi-automatic meter with needle matching. Speeds of both models are 12, 16, 24 and 32 frames per second, plus single frames.



"I guess we'll just have to cut the scene where you split the apple neatly down the middle."

TRAILER TO THE ACW TEN BEST FILMS OF 1960

Small Changes, Big Improvements

THE JUDGES OFFER ADVICE ON MINOR SURGERY FOR MOVIE MAKERS

(You'd be surprised how even apparently trivial alterations can pep up a film)



Familiar situation in amateur films: buying things in shops. It is usually enough to have a tilt down from the shop sign to the player coming out with his purchase—an economical directness of presentation evident in High Wycombe F.S. films. Here members are seen preparing for a shot for "Finders Keepers", a Gold Star film which was shown at the National Film Theatre.

WE have already written appreciatively about the 1960 Ten Best entry, and, indeed, the quantity and quality of the films which you submitted gave us every reason to rejoice. Now we want to speak critically, however, and to point out some of the faults which marred many entries. What we shall say doesn't just apply to the films which we couldn't commend. Some of these mistakes cropped up in entries placed very high indeed in the final lists. And if our suggestions for corrections look rather paltry ones, just try them out on your latest picture; you may be very surprised at the improvement which they bring!

Of course, we cannot generalise about faults in stories and themes. If the twist at the end of a fiction film is a very feeble one, then the only comment can be—don't waste your energies making such pictures! You may get away with it if your character interest is strong; but then, isn't it a pity if good acting, well-directed, is thrown away on a story which isn't very effective?

There is another rescue operation which can be carried out on a weak script; save your surprise point until the end, and don't make it obvious a hundred feet away! A weak *denouement* appears weaker when the audience can predict it long before you get there; conversely, if you hold your punch until the very last moment, it is possible that an audience will still be a bit rocked by it even although it doesn't pack the power which the really original writer can achieve.

But now we want to deal with a few technical points in scripting and editing. Improvements of the kind we are going to mention can make the exciting production even more accomplished, while

weaker films are given a new look which to some extent overshadows their faults.

First of all, don't keep the audience waiting—especially at the beginning of the film, but also when things have got going and people are starting to get really interested.

In more films than we could easily count, there are shots which are held on the screen for far longer than their content justifies. An opening establishing shot should be there for long enough to let us see where we are, or what the subject is going to be. Before we can start getting tired of looking at it, get cracking on your second shot—and keep up the pace for the rest of the picture!

This applies to title shots which allow us time to read everything three times and then go and make a cup of coffee before the film begins. It applies to those many fiction films which start with a character emerging, say, from the front door of a house. Must we wait eight or nine seconds staring at the house before the front door opens? Why not get that door moving within the first second of the shot? Do that, and immediately we can start asking the questions: "Who is he?", "What is he going to do?", "Where is he going?"—you have captured audience interest for a moment or two, and you must go on stimulating that curiosity throughout the rest of the footage.

If it is important to establish, say, the nature of the road where your character lives, start with a panning shot which brings in the door right at the end, just as the camera stops panning, and have the door opening as soon as the house is steady in frame. Then cut to your midshot or whatever it is—better still, to a close shot of your actor—and get

on with things! The pan again stimulates interest; what are we going to see when the camera comes to rest? You have shown the street, and at the same time you have created, however basically, a suspense situation which will keep people looking at the screen and not counting the seconds until the next shot begins.

Keeping the audience waiting for half-a-second or so can be just as irritating, when there's action on the screen and you should be achieving pace. When you cut from movement in one shot to a similar movement in the next, don't hold the camera on an empty road or an empty room for a single frame before switching to the next image. And when the next shot comes, make sure that the action is already there—the door already opening, the motor car already in frame. Those fractional pauses after the frame has been left deserted, or before something enters, destroy pace and give your editing that "amateurish" look which shows up so many non-professional productions.

If a character is leaving frame in one shot, and entering again in the next, it is a very good plan to cut from the first when he is roughly bisected by the side frame line, and use the second shot from the point where he is well in view and practically clear of the frame edge. This will give smoother continuity and avoid those unnecessary gaps in the action which so easily destroy interest. Taking out less than a second across a splice can speed the film up to a surprising extent. Try it and see!

Many holiday films would have appeared much slicker if this rule had been observed. Don't worry if your first shot shows the family car cruising along a main road, and in the next one it comes in and stops outside the hotel. Continuity of movement will make the cut an acceptable one; holding for a moment on an empty road will make the sequence seem much longer than it ought to be.

Another way of keeping the audience waiting and thereby annoying them is to use too many shots to get across a fairly simple point. Often the story



Ironic touch in a Class Films' entry: a man is run over while reading a copy of the Highway Code. Still shows the taking of a reverse action shot (camera upside down).

development requires that we should read a notice of some kind. A usual technique here is to bring in the notice-board or what-have-you in mid-shot, then to cut to a long held closer view; quite unnecessary when we have already read the legend in that first mid-shot as soon as it appeared. Some over-cautious producers even cut back to the medium shot again after the close-up.

If you can show the notice (or the street sign or the placard) in one single shot, with your characters there in frame looking at it, too, there will probably be no need to bring in a closer view at all. Don't insult the audience! They can read!

The same criticism applies to easily-understood actions which many producers find it necessary to cover in exhaustive detail—to the exhaustion of the audience. Something terrible has happened, and your actor must 'phone for help; as soon as we see him moving

'phone is about to be used to a view of the police car hurrying across frame. Then, a gloved finger on a doorbell, and you've made your point with economy and pace.

You can save valuable shooting time this way, too. Don't waste time setting up camera and lights for that scene in the hall by the telephone. Let your character leave frame in the room with the corpse (or whatever it may be), then cut to a simple close-up of a finger twiddling a 'phone dial. It doesn't even have to be the same actor, or the same house.

All this applies to letter-writing, too (lots of letters get written in amateur fiction films!). We do not want to watch three different shots of the actor scribbling his note. As soon as we can see that he's putting pen to paper, cut and get on with the story. If it's necessary that we should read the letter, then show him writing the last few words and follow this with a close-up of what he's written.

Have the notepaper whipped out of frame as soon as we've had time to read it, then cut to a mid-shot in which he's just popped it into the envelope. A bit of time has disappeared, but the cut will be more acceptable than a longer scene during which we see every stage of the blotting, the folding, the insertion in the envelope and the sealing-up. By all means shoot rather more footage than this might seem to require—then you're covered if there does turn out to be an awkward continuity problem.

But usually you will find that you need far less than your script indicated. Don't be afraid of abbreviating. Go through your first rough-cut and examine every sequence of this kind. If you're a serious competitor for the Ten Best we hope that you don't need to be told that keeping shots in simply because they've come out well in spite of the tricky lighting problems, or because you like the angle, will get you nowhere. But you may find that you've been over-

careful in putting simple points across. Certainly the audience must see what's going on. But they're not kindergarten pupils, so don't bore them with it!

Other simple situations which many competitors hammered home to the irritation of the judges included meeting people at railway stations (one shot of the train drawing in is quite enough; we don't have to follow its progress through three or four shots before it reaches the platform); characters falling asleep (just let him settle himself comfortably and close his eyes; we're with you!); buying things in shops (usually, a tilt down from the shop sign to the actor coming out with his parcel is quite enough); meeting someone unexpectedly (one inter-cut of the second character approaching before he's seen by the first makes the point better than a montage of cross-cutting which often suggest that the producer hates to throw away a single frame of anything he's shot).

We reckon that a huge proportion of the entries could be tidied up using these hints and a pair of scissors. Sometimes, the film would turn out only half a minute or so shorter as a result—but it would seem very much slicker when you put it on the screen again.

Faults in commentaries and story narrations deserve a whole article to themselves, but we should like to point out one mistake which was particularly common this year. Many films employed the device of a narrator, covering the story. The voice should have been used much more tactfully in most cases, explaining only when the visuals could not, at other times keeping quiet.

One example may suffice. Suppose we see on the screen a character hurry into a post-office and scribble a note. The narration might then go:

"I hurried into a post office. . . ." — but we can see that! —

"I bought a postcard. . . ." — what does it matter whether he used a post-card or a letter-card or a telegram? —

"I wrote to Ethel. . . ." — that's the one thing we need to know; who did he write to? —

"And I posted it. . . ." — of course he did! Why labour the obvious? And if you have a couple of shots showing him posting it, the irritation is complete.

Why not show him dashing up the post office steps, and, while the camera tilts up to show the words above the door, simply dub on the comment: "That day I wrote to Ethel"? Then cut or fade to the next sequence. And why not look at the whole thing in the script, and think out whether any of this is necessary?

Shorten shots, tighten up your cutting, take out every superfluous shot (better still, don't ever script it in!), sometimes even excise a whole sequence. Your film will get shorter. Your chances in the competition may get bigger!

NEXT WEEK

How did you and your friends fare in the Ten Best competition? Next week we begin publication of the impressive list of Star Award winners, with details of themes and notes on the films. Even if you have never entered for the Ten Best you will find the judges' comments of considerable help in your future work. And if you're looking for ideas for your next picture, this survey of what your fellow amateurs have done may well spark them off.

towards a telephone, the point is taken. Must we watch him pick the thing up, dial, and start speaking? Cut as he reaches out for the instrument. We've seen telephones before; we know what they're for.

If he's ringing the police, there's no need to show the 'phone at the station, and a sergeant picking it up and replying. Cut straight from the shot where the

ACW TEST REPORTS

Lumaplak Maxilite Screen

A PROJECTION SURFACE that remains flat to the edges, even if the fabric has stretched after long use, is among the good features of the current Lumaplak Maxilite screens. Another is that the user can alter, over a fairly wide range, the height of the bottom of the picture from the floor.

The screens are of the roller-blind type, the fabric being housed in a metal tube which is permanently attached to a sturdy tripod stand (Fig. 1). Several sizes are available, all with a choice of either glass-beaded or matt-white surfaces.

For testing, *ACW* selected the 40×30in. (beaded); this is the smallest in the range and probably the most suitable for cine projection in the average home.

The tripod folds flat against the tubular screen housing to form an easy-to-carry assembly with (in the size tested) an overall length of 52in. and a weight of 14lb. The comfortable carrying handle is not quite at the centre of gravity, but that is no disadvantage; a load with a slight permanent tilt is easier to manoeuvre than one which, evenly balanced, tends to see-saw in the hand.

Erection is quick and easy. Pulling out a spring-loaded plunger releases the stout

rolled-steel tripod legs, a coil spring on the triangular section centre column helping to open them. With the tripod standing on its spherical rubber feet, the screen tube is then pivoted to the horizontal and adjusted to the desired working height. This is done by sliding the handle assembly up the centre column and locking it by means of another plunger in one of four holes (Fig. 2); these offer a choice of heights (picture centre to floor) of from 44in. to 59in.

The final stage of setting up is to withdraw from the central support a rigid bar, to which, after being unrolled, the screen is hooked.

Running along the top of the screen is the patented tensioning device—a bar that is bowed upwards at the ends to stress the fabric more at the edges than the centre, so keeping the picture flat. Stretching that occurs at the

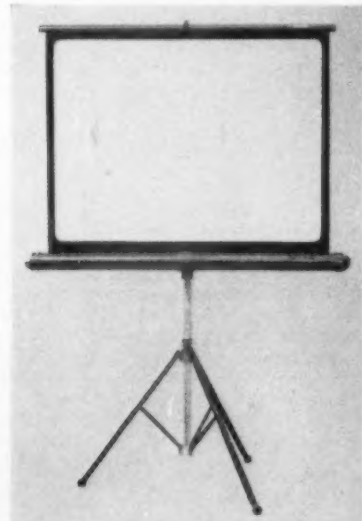


Fig. 1. Contributing to the straight sides of the screen is the patented bar running along the top; it is bowed upwards at the ends to apply greater tension to the edges of the fabric than to the centre.

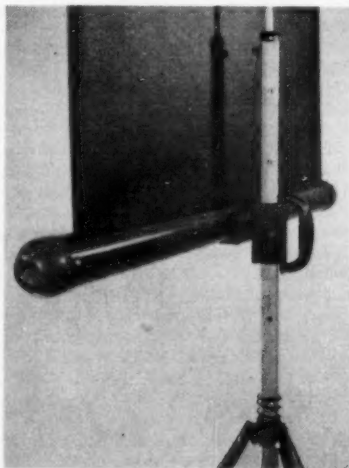


Fig. 2. Four holes in the central support (one is in use) allow the screen to be set at different heights from the floor.

sides during the life of the screen can be compensated by additional bowing of the bar; this is applied by tightening the two screws at either end.

To avoid what the manufacturers graphically call "ladder marks", the sprung roller on which the screen is wound is tapered in such a way that the cloth winds up smoothly. The tubular case housing the roller is ruggedly made of steel, with spun steel domes giving good protection to the ends.

As Fig. 3 shows, the reflection characteristics are fairly typical of glass-beaded surfaces.

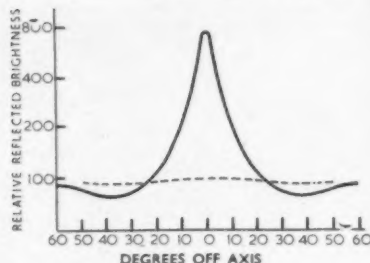


Fig. 3. Reflection characteristics of the glass-beaded screen (full line) compared with those of a matt white surface (broken line). From seats within a 20° sector on either side of the optical axis, the beaded surface gives a brighter picture; beyond these limits the fall-off is sharp.

Within an angle of about 20° on either side of the optical axis, the picture will appear brighter than on a matt white screen, while at greater viewing angles there is the usual rapid fall-off in luminance. The black borders around the picture are matt, so that no distracting reflections are seen. The heavy screen fabric has a black backing opaque enough to prevent picture quality from being spoiled by light from behind.

The Maxilite is a strongly built screen, well finished—a rich blue hammered enamel is used for the major components—conveniently portable and easy to erect. These qualities, and the additional merit of the side-tensioning adjustment, make it a good buy.

In all sizes, prices for screens with glass-beaded and matt surfaces are the same. The 40×30in. model tested costs £9 17s. 6d. and the 40×40in. £10 17s. 6d. Other sizes in the standard range are 50×40in., 50×50in., 60×60in., 71×53in., 71×71in., and 83×63in., but still larger sizes are available to special order. (Submitted by Neville Brown & Co. Ltd.)

* * *

Next week: full test report on the Konica Zoom 8, one of the most original cameras yet to come from Japan.

The makers of the Vevo cine accessory kit, the versatile lighting and tilting equipment reviewed in a recent test report (February 16), are Arthur R. Price (Aston Manor) Ltd., Park Lane, Aston, Birmingham 6.

Household Necessity

CAN A HOME without movie equipment nowadays be regarded as "ideal"? The implication of at least two stands at this year's Ideal Home Exhibition is that it cannot.

Rank Precision Industries, exhibiting there for the first time, have an effective display which concentrates on 8mm. Bell & Howell equipment, particularly the electric-eye Auto-set—the best-selling 8mm. camera on the British market in 1959 and again last year. Co-operating in spreading the home movie message to the Olympia crowds is the Kodak stand, where there is a "hobbies room" containing, *inter alia*, a Brownie Turret camera and the Eight-58 projector.

The exhibition is open daily from 10 a.m. to 10 p.m. (except for Sundays and Good Friday) and runs until the evening of Easter Monday (April 3). Admission 3s.

CORRESPONDENCE

Letters for publication are welcome. Address: ACW, 46-47 Chancery Lane, London, WC2

Viceroy: Sponsored Films

THE BELL & HOWELL Viceroy camera, the forerunner of the 605C Tri-lens Sportster, has been advertised recently at a relatively low price, but D mount lenses will not fit the basic camera, and lenses with the B.H. thread are no longer available. The apparent differences between it and the 605C are the lack of critical focuser and the design of the turret. The original model supplied with a 12.5mm. Mytal lens had a turret with three 0.3in. threaded mounts.

Rank Precision Industries informed me that they would modify D mount lenses (T.T.H.) free, or those of other manufacturers for 7s. 6d. I felt that modification was not the answer, and in the meantime was supplied by the Butterfield Co. with an adaptor which fitted the turret and allowed free use of D mount lenses. Viewfinder correctors were the next step. Ranks could not supply, but suggested Bell & Howell (London), who supplied them ready modified to fit the camera. I hope this information will be of assistance to anyone thinking of building up a good camera from small beginnings.

I read the article on sponsored films with great interest as I have run a regular weekly programme of these for some time. The following hints, offered with due deference to older and wiser A.C.W. readers, may be of assistance to would-be borrowers:

Order your programme well in advance—for some films six months' notice is not unreasonable; others are not available to certain types of audience—usually indicated, but not always so. Fill in the request form in full, otherwise you may get a larger reel than your projector can handle, or perhaps a black and white copy instead of colour. Unless you have seen a film, or are really sure of its content, order in advance and preview it yourself; summaries can be misleading and a few sponsored films aren't worth the postage.

Remember that cost does not end with the 3d. stamp on the request form. Postages on films and cases are heavy, and it is possible to incur a hire fee if you do not return the film on time. Holding on to it is selfish and inconsiderate to the next borrower, anyway. Don't allow the film out of your sight! It has been known for a new set of sprocket holes to be punched through the sound track.

I have enjoyed very many of these films, and suggest starting with *The Twilight Forest*, *Antarctic Crossing* or *The Rival World*.

Wirral

JOHN S. LEE

Previewing a sponsored film to check its condition, or to prepare one's introductory remarks, may be wise—but it seems hard on the sponsor to book the film (thereby saddling him with the expense of handling and postage) and then not show it to the audience he has been led to expect. We agree, of course, that the result of booking "blind" may sometimes be that one is saddled with a film that it is better for nobody to see. That is one of the reasons for ACW's regular reviews of current releases from the sponsored libraries, which begin this week.

We enthusiastically endorse the specific recommendations in Mr. Lee's final paragraph. The *Twilight Forest* is distributed by the Unilever Film Library, Unilever House, Blackfriars, London, E.C.4. *Antarctic Crossing* (British Petroleum) and *The Rival World* (Shell) are available from either the Petroleum Films Bureau or Shell-Mex & B.P.; the addresses of both these libraries will be found on this week's page of reviews. All three films are on free loan.

Scratched Film

IN "Your Problems Solved" a reader complains of blemishes appearing in the same position in the frame when he projects a number of his films. While I agree with your diagnosis that the projector is to blame, I feel that your conclusion that the fault lies where the film moves in a frame-by-frame motion (i.e., the gate) need not necessarily be correct.

I recently experienced similar trouble with my projector, but traced its cause to a blemish on the surface of the sprocket, which was scratching part of the frame of film in contact with it. Initially, of course, only one frame in eight would be so marked—one for every revolution of the sprocket—but after a large number of shows every frame would become marked, as it is highly unlikely that the projector would have been laced up with the same frame on the same part of the sprocket each time.

Parkstone

NIGEL D. R. BROOK

A Matter of Costs

LORD STORMONT was not correct in suggesting that *Marlborough House* was paid for out of public funds. The cost—£100—was raised by the Marlborough House Parent Teacher Association by a series of jumble sales, raffles and the like. Would Lord Stormont disqualify us for using this money, yet allow a rich man to spend exactly the same amount of his own money and remain eligible? If he wants to impose any restriction, it should surely be on the total production costs, irrespective of who pays. But if he does this, what about the cost of the camera? Ours cost £45. How much was his? Unless he's careful, it's he who may be disqualified!

As a matter of fact, it's not the big



clubs who carry off most prizes, anyway. The best films are nearly all made by one man, or at least very small units. However, if you disqualify too much of the opposition, aren't you lessening the whole importance of the competition? Of course, I'd agree we should disqualify all members of the Grasshopper Group, not because they make sponsored films or are semi-professionals, but just because they win more prizes than we do!

Bristol C.S.

PHILIP GROSSET

No Sin

LORD STORMONT rightly split the argument into two sections: sponsored films and semi-professional films. This is fine; but what about his next remark? ("The UNICA ruling is absurd"). Why should a fully professional cameraman not photograph the latest club production? As long as he does not bring his camera-boom and thirty assistants along I cannot see that his film will inevitably be an award-winner.

With regard to sponsored films, if A makes a documentary which has not been sponsored in any way, and subsequently it is adopted by an organisation for publicity or propaganda, surely it should not then be regarded as "professional"? But what about the film, made by a club, which the organisation has ordered and paid for before shooting begins? Here—although the makers are really in the same position as before—there is a vast difference. Such a film could not be regarded as a truly amateur production, but the makers' amateur status would in no way be involved.

It is no sin to make one's hobby less expensive; in any case, it is rare for an amateur to make much real profit from his work. Let us stop this bickering and—dare one suggest it?—petty jealousy and put ourselves out to help the cine world; leave the amateur to look after himself and the pro to weigh in if he feels like it.

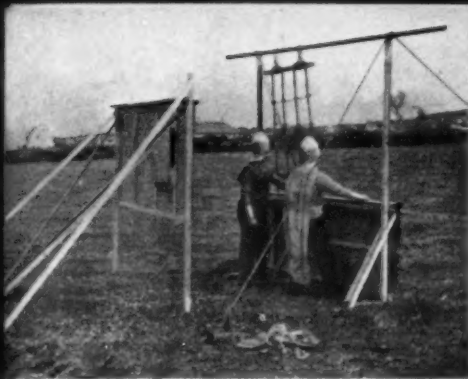
Ashmore Green

ROGER L. WILLIAMS

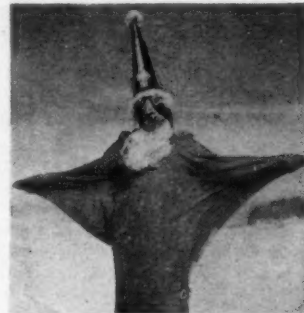
Doing the Pros a Good Turn

A RECENT issue of A.C.W. throws open another and quite different question. Does the subject matter of a sponsored film place it at a disadvantage?

Before commenting, may I paint a little of the background to the photo-



The French invaders catch sight of the Hobby Hoss (See "Admirable Crichton," Col. 2)



graph that was reproduced of myself as clapper-boy, before I receive a storm of abuse from amateurs as well as professionals! Kingston & District C.C. were approached by J. E. Shay Ltd. (who were, I think, recommended by A.C.W.) to make a short film on the versatility of their lawn mower. The point was, however, that the board of directors was not sure how valuable, or indeed how suitable, a film on their product would be, and they wanted to try the film medium before committing themselves to an expensive project.

The Club, being non-profit making (it's in the rules you know!) made the film for nothing. I directed it, and, like Philip Grosset, had ample repayment in the satisfaction of doing a good job as best I could, although I did not make one penny piece from it. Strangely enough, it is one of the few films I have made of which I am proud.

We made it for little more than £100 and proved that a film was of great value to them. So they went ahead and spent a few thousand pounds with a professional company. In fact, we did the professionals a good turn. We took away their bread-and-butter to hand them a large slice of cake.

Now I am quite aware that this case is an exception. Certainly, in cases when commercial firms can and should afford professional services, the amateur ought to refuse the job. When the sponsor is a genuine charity, then no one could object to the amateur donating his services. But whatever happens, the amateur must be sure he can do the work to a high and acceptable standard.

Now to the big question. Would these films do well in the Ten Best? There can be no rules about this—it all depends on the film. The lawn mower one and various hairdressing films I have made are the last films I should ever want to enter for the Ten Best.

This is mainly due to the fact that it is the client who has to be pleased, and for whom the films are tailored. The Corgi film which Kingston & District CC made had an attractive enough subject—but "Mrs. So-and-So must be included" and breeds must be discussed, etc. So the film becomes bitty and un-

exciting. The amateur does not even have the advantage of telling the client what can or cannot be done—if he were paid for his job like the pro, he might be able to!

Again, even if they were to have a free hand, few amateurs are attuned to making something really exciting out of a dull subject. If anyone ever did so, I hope the film would be entered for the Ten Best and circulated so that we could all have a look at it.

I'm delighted to find that the new A.C.W. has retained so much of its character in spite of its large size. My only regret is that I can never read all I want to before the next issue is out!

Surbiton

JOHN DABORN

Admirable Crichton

"You Can't Do It All Yourself", said Lia Low in her criticism of a professional film. The producer of our current production, *Cornish Customs*, is on a modest parallel with the professional director she mentions. In addition to being responsible for the script, directing, camera operation, research, design and set building, he also made the costumes, including helmets and armour, and on one occasion had to play a small part, not by choice, but because we ran out of actors.

Here the similarity ends, for he is fully aware of the difficulties of combining acting with directing, and concentrates on obtaining a better performance from the other members of our Group. The Ayrven F.G. consists of only three permanent members, but we are fortunate in having several friends who oblige when needed by playing various roles both on and off the set. Without their willing and dependable assistance our efforts would be severely curtailed.

The production stills show the Group at work on a set representing a French naval vessel which, according to historical record, set out to raid the small fishing village of Padstow in 1346. The order to begin was about to be given when a weird creature was espied on the shore. Thinking it was the Devil, the French hastily departed.

The costume worn by the "creature", based on a primitive people's conception

of a dragon, is known as the "Hobby Hoss". The mask is an authentic copy of that used in the annual Padstow celebrations.

Although this is a silent film, the actors spoke their lines in French, reading from a board held out of camera range. This also provided the correct angle for their gaze towards the "shore". Superimposed titles in French—on the side of the ship—are wiped off to reveal the English translation. Why bother to speak the lines in French? A lip reader might be among the audience!

The ship shots, the culmination of twelve months' preparatory, and four months' active, work, were satisfactory at the third take. *Cornish Customs* (9.5mm. Gevaert) is now in its fifth year of production.

St. Ives

D. B. ALLEN

Log Speed Systems

WITH regard to the recent comments on speed ratings, I normally use the B.S. log scale, but can quite happily use any log system (e.g., DIN) owing to the ease of mentally converting from any one log scale to any other—a claim which cannot be made by the users of any of the arithmetic scales. So my vote will go to any system which expresses the film speed in the log scale. Tell me where you have put the zero and I will work the rest out in my head!

Enfield

B. H. BEESTON

Greetings from Vancouver

IT is many years now since I first subscribed to A.C.W.—I think it was way back in 1937—and I have been using 9.5mm. for longer than that. I have often heard it said that 9.5mm. is not obtainable in Canada, but this is untrue. Over the past thirty years I have managed to keep this gauge alive and kicking in Western Canada. Maybe we are better off than most users, for we get our raw film from France as well as England.

There are about thirty of us in Vancouver and we should like to give a word of cheer to nine-fivers in other parts of the world.

Vancouver, 10.

J. W. LUCCOCK.

Everywhere there are eager audiences for sponsored films—and every week new sponsored films are released. Below, ACW's reviewers take a critical look at some recent additions to the free-loan libraries. How to borrow them is explained on page 380.

Free Films For Your Shows

ACW LOOKS AT SOME RECENT ADDITIONS
TO THE 16MM. SPONSORED LIBRARIES

A Desperate Case 10 min. B/W

Theme.—How not to lose holiday luggage.

Treatment.—A family's seaside holiday is ending. Their suitcase—to be sent home "luggage in advance"—is alarmed at the prospect of being overfilled, insecurely strapped, ambiguously labelled and, if not lost, unavoidably delayed. All these things happen to the suitcase in a dream.

Quality.—As in *I Am a Litter Basket* (below), the danger that helpful advice to the travelling public will offend if given undiluted is sidestepped by using fantasy. But two different sorts of fantasy are too much for one short film; while the imaginary wanderings of the lost suitcase are amusing and instructive, a subsequent mock trial adds too little to the message to justify the trouble it must have taken to stage.

Audience.—Good entertainment combined with useful tips; a reliable choice for adults and older children.

Source.—As for *I Am a Litter Basket* (below).

History of Motor Racing: Pt. 1, The Heroic Days 32 min. B/W

Theme.—Pioneers of motor sport.

Treatment.—Made exclusively of archival material (and it is extraordinary that so much of it of such good quality could still be found),

this stirring film begins with the Paris-Vienna race of 1902, ends with the French Grand Prix on the eve of World War I. In those twelve years, the cars evolved from sedate horseless carriages to sleek monsters built for speed, the drivers from enthusiastic amateurs to professionals of film-star status, the events from friendly contests between individuals to organised battles involving national prestige.

Quality.—An epic story stirringly told, in a film that gains much from the stretch-printing of the original material to 24 f.p.s. and the excellent sound effects.

Audience.—Strongly recommended for all boys, all motoring-club members, most motorists—and a fairly safe bet for all the rest.

Sources.—Petroleum Films Bureau, 29 New Bond Street, London, W.1, or Shell-Mex & B.P. Film Library, Shell-Mex House, Strand, London, W.C.2. Made by Film Centre for Shell International Petroleum.

I Am a Litter Basket 7 min. B/W

Theme.—Keeping railway stations tidy.

Treatment.—A wire litter basket in a railway station complains of brutal treatment. He depends on us, the travelling public, for regular meals of cartons, wrappings, old newspapers and other debris. We, however, not only ignore his ever-open mouth; we add torture to neglect by throwing tasty tit-bits on

the ground, just out of his reach. Starvation drives the basket to desperate measures. He and his colleagues leave their moorings and go foraging for themselves.

Quality.—The trick used to animate the wire baskets, in scenes crowded with people, is difficult to fathom, delightful to watch. Delightful, too, is the commentary by the leader of the baskets' revolt. Any organisation that tries to house-train its customers embarks on a perilous course, particularly if it be a nationalised board, between the twin dangers of offending a touchy public and of excessive tact that robs the lesson of its point. This masterly little film steers straight for—and arrives triumphantly at—its goal.

Audience.—Recommended for all sorts and all ages as entertainment. Special appeal to cine enthusiasts for its overall "fitness for purpose" and brilliant camerawork.

Source.—Made and distributed by British Transport Films, 25 Savile Row, London, W.1.

Super Major 20 min. Colour

Theme.—Features of a new Fordson tractor.

Treatment.—The main user-advantages of the tractor are described, demonstrated, written-up in captions, sung about in a TV-style jingle.

Quality.—Just about every trick in the audio-visual book is unblushingly and repeatedly brought to bear on the audience, whose reactions will evolve thus: shocked surprise at such an uncompromising assault; followed by condescension ("Of course, Ford is an American firm"); followed by admiration—and, if they can find a job for a versatile tractor to do, ultimate surrender.

Audience.—The reader who shows this to a gathering of farmers will be doing them a service, though he runs the risk of being regarded as an undercover man for Ford. Many who are not prospective buyers of tractors will be fascinated to see what can happen when the techniques of a TV commercial are polished, supercharged and then applied to a medium in which hard selling is nowadays rather rare. Users who for con-

continued on page 380



The quality of newsreel work half a century ago is apparent in these two frame enlargements. From Shell's new *History of Motor Racing* (reviewed above), they show the French Grand Prix of 1908 (Dieppe) and 1911 (Le Mans). LEFT: the winner, Hemery, in a Benz. RIGHT: the winner, Hemery again—time lost by the tyre change hardly mattered, for his 90 H.P. Fiat was the only car to complete the course.

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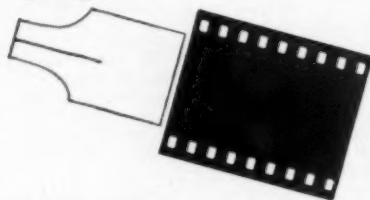
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To the Chief Officer (Films)

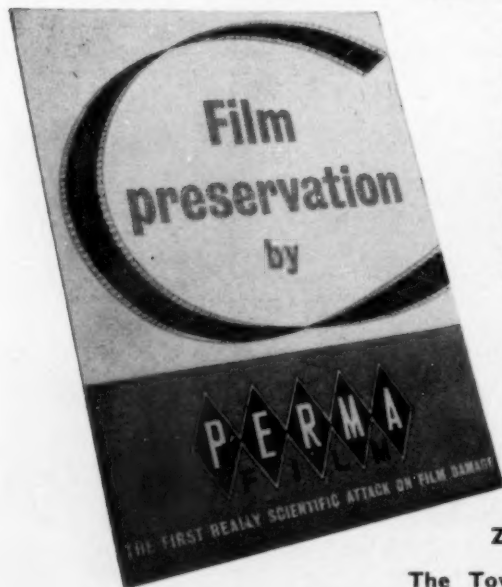
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A few pounds will buy a G.45. A screwdriver, soldering iron and patience—but no special engineering skill—will turn it into a camera suitable for amateur use. Having described the basic camera (ACW of February 16), the authors now begin a step-by-step account of its conversion.

CONVERTING THE G.45 Gun Camera

BY A. GRAHAM AND K. M. GARRETT

BEFORE describing the adaptations we made to the G.45, we should emphasise that there are several models of this camera and that even two cameras of

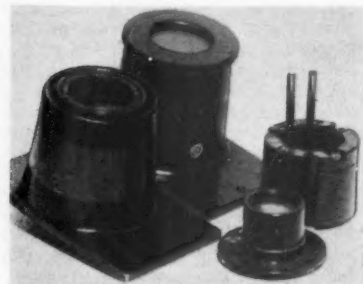


Fig. 1. Short lens housings of two common types. The circular part with the two pins is a lens heater; in front stands a lens assembly removed from its housing.

the same model may differ in some respect. Various modifications were made from time to time to the body, mechanism, lens mounts and lenses. In

their essentials, however, all G.45s conform to the broad specification given in the first article.

Unless the instrument to be converted is a new one, or has been well stored, the eight countersunk-head 6BA screws securing the two side panels (four to each panel) will need easing with penetrating oil before removal of the panels is attempted. (Paraffin will also do, but should be left slightly longer to soak in.) The screws are steel—hence their tendency to seize—and it is advisable, though by no means necessary, to replace them with brass screws of the same size. The four 4BA bolts securing the lens mount to the camera body should now be treated in the same way.

The first job, getting down to the conversion proper, is removal of the “unwanted” parts of the camera. Unless one is planning to film in the Polar regions, the heating system obviously falls in this category. There are in fact two very good reasons for discarding it. Firstly, it is a heavy consumer of power (5 amps at 12 volts); secondly, the space it occupies inside the lens mount will later be required to accommodate the close-up lenses, as we shall see.

Removing Heater System.—When the penetrating oil has had time to do its work (overnight should be sufficient), remove the four lens screws. The mount will remain firmly in position, for it is still held by at least one spigot (situated centrally either at the top or the bottom of the mount, or at both top and bottom) and by the pins of the heater plug. Hold the camera body in the left hand and grasp the lens mount firmly with the right; a steady forward pull will then free the mount without damage to the pins.

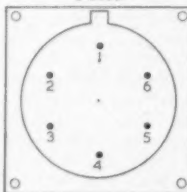
To remove the heater from the mount, unscrew the front cover glass—this is merely an optical flat protecting the heater and lens—and pull out the



While Author Graham (RIGHT) measures a G.45 component, Mr. Garrett takes notes.

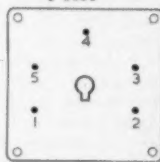
heater by means of the small metal folding handle provided. After prolonged storage, the heater may be stuck fast; if so, tap it gently out by the pins; do not attempt to loosen it by twisting, for it is held by a key at the upper edge. As Fig. 1 shows, lens fronts differ. The broad-flanged type (RIGHT) screws off easily by hand. In the other type (LEFT), however, the heater is retained by a brass ring fitting into a recess in the moulding and must be tapped out. A small turn-screw and a hammer (or a block of

PIN 1 RED AND BROWN
2 BLACK 3 WHITE
4 YELLOW 5 GREEN
6 BLUE



(a)

PIN 1 RED AND BROWN
2 BLACK AND WHITE
3 YELLOW
4 GREEN
5 BLUE



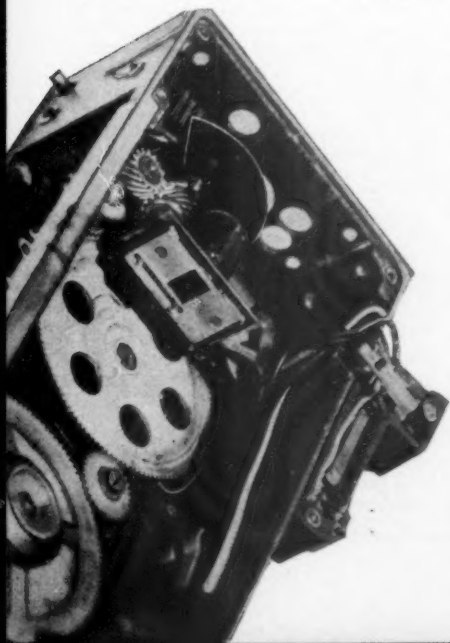
(b)

Fig. 2. Connections for six-pin and five-pin plugs.

wood) will usually free it quite easily. Put the lens and its mount in a safe place; they will not be needed until re-assembly is under way. The body heater, next to No. 5 gear just to the rear of the gate, is readily removed. It is held by three 6BA screws, two at the top and one at bottom left, the top pair being also its electrical contacts.

Wiring Alterations.—If the seven-pin socket to mate with the plug at the rear of the camera can be obtained, a lot of time and trouble will be saved. In our early days of conversion these were not readily available, so the plentiful 6-pin Amphenol plugs and sockets were used as replacements. The holes for the fixing bolts do not coincide, but by tilting the fitting slightly two diametrically opposed holes can be utilised; this two-bolt fix-

Fig. 3. Access to the gate is easy after removing panels and lifting the forward junction box (RIGHT) out of the case. TOP LEFT: the release button.



ing proved to be quite satisfactory. Should this alteration have to be made, we recommend the connections shown in Fig. 2(a). An alternative is the 5-pin Bulgin, wired as in Fig. 2(b), but its use entails the mounting of a wooden block on the rear of the camera; this is needed to accommodate the longer pins which would otherwise protrude too deeply into the case.

Connections to the plugs and sockets, whether on the originals or replacements, should all be soldered. Before soldering, gentle scraping until all the wires and tags are scrupulously clean will save much time later on. A dirty or "dry" joint is often the cause of the type of fault which, arising intermittently, can be particularly difficult to locate.

If the plug has to be changed, the motor must be removed to give access to the connections. As mentioned in the first article, most models have motors which simply plug in, but others have an additional mooring in the form of a bolt; this will be found on the non-opening side of the camera body, from where it passes into the upper part of the motor casing.

Shutter Release.—For the next step we move forward to install a mechanical shutter release button; without this modification, and the consequent saving of current, complete portability is hardly possible with the G.45.

Immediately forward of the shutter will be found an L-shaped, black plastic box; this, in addition to housing the thermostat, is the junction box for all the fore-end wiring and it also carries the socket outlet for the lens heater. The box is held to the front of the case by three countersunk-head 6BA screws (two at the bottom and one at the top) and when these have been removed can be withdrawn (Fig. 3). This operation, however, needs care, for there is less than $\frac{1}{4}$ in. clearance between box and shutter, but gentle movement backwards and sideways will free it sufficiently for it to be lifted clear. Resist the temptation to remove the gate/shutter assembly, thinking that this will make the job easier; it is more likely to lead to severe complications.

It is our aim to describe the simplest methods. From time to time, more complex alternatives may be mentioned for the benefit of the more expert readers, but we know from experience that the easily carried out adaptations work just as well. An illustration of the sort of complication that can snare the unwary is in the model with its gate mechanism mounted on a roughly Z-shaped bracket which is secured to the top and bottom surfaces of the camera body. This bracket has slots and not holes through which the fixing bolts pass, and unless the original position is very care-

fully marked before removal, much adjustment may be necessary before the correct line-up is obtained on re-assembly.

Removal of the junction box exposes to view a strip of spring, secured to the under-surface of the case top and running parallel with the front. It is anchored at the open side by a 10BA nut and bolt, and its free end bears upon the shutter release plunger. Immediately above the plunger will be found a small hole (about $\frac{1}{4}$ in. dia.) in the camera case. Slacken off the 10BA nut holding the spring, and swing the spring clear. It is now possible, by holding up the latch end of the lever, to insert a small, flat-headed bolt (6BA will do) from the inside of the case. On returning the spring to its former position and tightening the 10BA nut, the "button release" will be held permanently in position. This is a rather finicky operation but a little patience will be well rewarded.

(One of our cameras has a more professional-looking release button; the hole in the camera case was drilled out to $5/32$ in. clearance and a piece of $5/32$ in. dia. brass rod, $\frac{1}{4}$ in. long, was turned down at one end to take a 6BA thread, to which a nut and washer were fitted. The resulting button is more comfortable to use, and also looks neater, but it works no more effectively than the bolt button described above.)

With the button fitted, the junction box is now replaced—again taking care not to foul the shutter blades—and bolted up firmly.

Gate Aperture Plate.—If one wishes to enlarge the aperture of the gate, the gate plate is easily detached by removing

two 10BA bolts and nuts. On all G.45s we have handled the aperture is 9.5×7.0 mm. Enlarging it to the standard 16mm. aperture of 10.75 mm. \times 7.65 mm. calls for very careful filing and constant reference to either a gate plate from an orthodox camera or, more easily, to a piece of film exposed in such a camera (as described by Redcar C.C. in their animation conversion article in *A.C.W.* of July, 1959).

Filing out of the gate aperture is not, of course, a necessity. Even if one does decide to enlarge it, it must be borne in mind that the projection gate aperture, being smaller than that of the orthodox camera gate, will reduce the projected image. On measuring the gate aperture of our vintage Debie we found it to be 9.5×7.0 mm.—yes, precisely the same as the G.45! Presumably the G.45 was deliberately given a "projection" gate, so that everything recorded on the exposed film could be viewed on a standard projector. Readers are reminded, too, that the dimensions even of orthodox camera aperture plates vary from make to make (those who have compiled films shot on several cameras will no doubt have discovered this the hard way) and should not therefore be surprised to find that their measurements differ from those quoted. If enlargement is undertaken, we suggest that 0.5mm. be removed from all sides, thus adding 1.0mm. to the width and height of the frame.

In the next part we shall describe the making and fitting of a viewfinder and a simple "through-the-lens" viewer, making aperture plates, and the fitting of a tripod bush. There will also be suggestions on focusing and the use of a close-up lens.

Free Films—continued from page 377

venience like booking a whole programme from one library may like to try *Bandwagon*, *Super Major* and *Every Day Except Christmas*—three films which differ in everything except in having the same sponsor and in achieving just what they set out to do.

Source.—Ford Film Library, Wilton Crescent, London, S.W.19. Made by R.H. Films.

SBAC Farnborough 1960

10 min. Colour

Theme.—Farnborough air show and flying display.

Treatment.—Glances of static exhibits, including missiles and a vertical take-off power unit; then shots from the ground of various aircraft in flight. Types seen include Vulcans (showing impressive rate of climb), Argosy, Lightnings, Westland helicopters, Victor, Vanguard, Short SCI (VTOL), and—a sad-denying sequence—the final aerobatic display by 111 Sqn. (the Black Arrows) in their Hawker Hunters.

Quality.—The colour is not as good as in previous issues of this annual review, but as

good as could be expected in the appalling weather. Handling of the camera is expert, notably in the accurate following of fast, low-flying targets, and there are realistic and well-synchronised natural sounds.

Source.—Thos. Firth & John Brown Ltd. (Sales Promotion Dept.), Atlas Works, Sheffield, 4. Made by Brown-Firth Research Laboratories.

Becoming a Borrower of Free Sponsored Films

THE PROCEDURE for borrowing sponsored films was explained in some detail in *ACW* of February 16. Briefly, the requirements are—

1. An audience, such as the members of a society or club, a class at school, a church congregation—almost any organised group, in fact, but not one's family and friends at home.
2. An application to the library, giving as much notice as possible—six months, though seldom necessary, is not too much. Applicants should clearly state the purpose and location of the show and the number expected to attend. Borrowers who have not booked films from a particular library before will find that applications on "official" notepaper are much less likely to receive a reply beginning "We regret . . ."
3. An undertaking that no charge will be made for admission to the show.
4. Prompt return of borrowed films.

The 9.5mm Reel

BY CENTRE SPROCKET

A Station on Sunday

NOW that 9.5mm. is freely available once more, many nine-fivers will be eager to resume filming right away instead of waiting for what might be better weather. Pathescope VF is fast enough for shooting in available light—which usually means “too little light!”—even at $f/3.5$. Indeed, rated at 32 deg. BS, i.e., two stops faster than SX and $3\frac{1}{2}$ stops faster than Kodachrome, it cannot be used for normal outdoor work in bright weather without a neutral-density filter, even if your lens stops down to $f/22$.

I am sometimes asked why one cannot use VF, suitably filtered, for all purposes. The reason is that the faster emulsions are thicker, hence less contrasty and coarser-grained, than the slower films, and one would lose the advantage of the extra speed and gain nothing of the extra quality slower films can give. For artificial light filming VF is ideal, but I also keep a few chargers handy for dull weather work outdoors.

For one outdoor assignment recently I found myself one Sunday morning on Paddington Station. Trains and stations are a magnet to the movie maker. The first film I ever took contained a dramatic shot, obtained by hanging perilously out of the carriage window, from a train as it swept round a bend towards a tunnel. It's a most difficult shot to take successfully—and safely.

Sunday morning at a large station can be much more rewarding cinematically than week days, for in addition to the usual traffic—arrivals and departures, shunting, etc.—there is usually maintenance work waiting for one's camera: the cleaning, overhaul and repair of parts of the platform and track, power hosing of rails, etc. And one has room to move about without feeling that one is being a nuisance. One unexpected subject was a military band entertaining waiting passengers—Western Region's own staff band, which, I was surprised to learn, has been going for over thirty years. All its 25 members give their services voluntarily.

A railway station is one of the very few examples of a light classification found only in exposure-calculators: the “light interior”, but careful use of a meter is recommended, for, like all reversal film, VF has very little latitude, but it is ideally suited for dealing with the contrastiness given by illumination through a sunlit window.

Why the Over Exposure?

TWO years ago, says a correspondent, he tried a charger of SX, and got a thin, pale image. So he bought a Weston Master III, set it for a film speed of 24 ASA, and tried again just recently. Result: as before. Could the overexposure be due, he asks, to the film being out-dated?

I am quite sure that the trouble lies in neither film nor meter. Outdated film loses speed. If it improved with age one would expect it to be marketed like wine: “not a reel is sold till it's ten years old”! One must expect to open up one stop for every five years after the expiry date. A delay of some six months through the Pathescope hold-up last year could not possibly have had any noticeable effect. My correspondent's Motocamera had probably been lying idle for some considerable time, and that may be the root of the trouble.

He did not mention what shutter speed

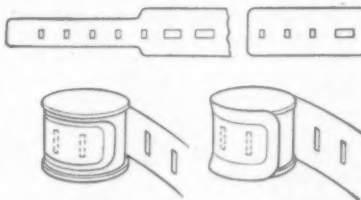


Fig. 1a

Attaching the film to the core

Fig. 1b

he assumed when setting the exposure meter, but the $1/30$ th sec. usually used is only correct if the camera is running at 16 frames per sec. Some of the earlier Pathe cameras were set at 14 frames per sec. when they left the factory, and might well be running even more slowly now. I'd suggest he checks the speed by running a measured length of film through the camera before he uses it again.

If it is not running smoothly, it should be properly cleaned and overhauled, for it would be unlikely to hold the new speed setting if it were merely re-regulated. Listen to the sound of the movement running both with and without film, turning the instrument all ways—on its back, on its side, pointing downwards—and see if any variation in speed or sound can be detected. A camera in good condition should run smoothly however it is held. If all is well, a simple adjustment for speed should cure the trouble.

On most Motocameras the adjusting



Music while you wait at Paddington: an unexpected subject for the cine camera.

screw is well countersunk alongside the bottom of the gate assembly, and not a great deal of adjustment is possible, but the little that can be done should be ample. On older models it is necessary to remove the lens hood and side cover of the camera, when a somewhat larger adjuster screw with a lock nut will be found below the claw mechanism.

Charger Loading

DO you load your own chargers? If you do, it is vital to ensure that the core is attached properly. Pathe film has a narrow tongue cut at the end, and this should be attached as shown in Fig. 1a. Gevaert stock does not have this tongue, so the edges of the film will overlap the ridge of the core, as shown in Fig. 1b. In each case the film must leave the core absolutely square.

A New Batch of SX

WHEN I discussed the negative processing of reversal film recently, I pointed out that it was the absence of the colloidal-silver anti-halation layer that made the processing of such stock possible, and that SX is the only film available which doesn't have that layer. Today, however, I have received some chargers loaded with a new batch of SX which *does* have it. This omission improves it as a reversal film but makes its use as a negative impractical, so check which type you have before undertaking any processing. The layerless SX has a creamy white appearance; with the layer the base is dark grey.

Astounding Selection

ERSCAM, makers of Camex cameras and Malax projectors, have sent me their latest catalogue from France. What an astounding selection they offer! The choice of cameras, lenses, projectors and accessories in this list surpasses anything I have seen in this country. One of the many attractions of the Camex camera is that chargers (taking up 50ft. of film) are available from the manufacturers, so I was one of the few nine-fivers who was able to continue filming last year.

Making a Start

BY H. A. POSTLETHWAITE

Camera Features: The Motor and Speeds

MORE FEATURES possessed by simple 8mm. cameras and some of the variations to be found in the costlier models:—

The Motor—This is almost invariably clockwork, but a few models are electrically driven by a small torch battery which provides the power for some tea loadings of 8mm. film. In addition to saving the trouble of winding the camera after every shot, electric drive ensures that the camera doesn't stop in the middle of a shot because rewinding has been overlooked.

Most clockwork camera motors run about five feet of 8mm. film at one winding—sufficient for a shot lasting 25 seconds at 16 frames per sec.—though some handle twice as much. There may be an indicator showing you when the spring is almost unwound.

Some motors slow down towards the end of their run so that, if you neglect to rewind, a few frames may be over-exposed; this, of course, is because with the mechanism running below the correct speed the shutter is staying open for longer than it should. Other motors are made to stop automatically before this stage is reached. Another refinement ensures that the film transport stops, whether because the starting button is released or because the speed has dropped, only when the shutter is in the closed position; in cameras lacking this safeguard the frame at the end of a shot may be over-exposed to the point of being completely blank.

Some cameras have provision for backwinding (by hand, and with the lens covered, of course); this enables a length of film just exposed to be exposed again. Superimpositions made in this way have various applications, a simple example being the addition of a title to a live-action scene.

Winding the camera spring is usually like winding an alarm clock (round and round), but with a bigger key. An alternative is by a ratchet (reverse idling) device so that winding is a to-and-fro movement, as for a watch. This makes the job easier, but the most convenient method is by means of a winding crank which folds back when not in use; on a small camera, however, there may not be room for this.

Filming Speeds.—A camera with a single filming speed of 16 f.p.s. will meet all normal requirements, though there are definite advantages in having a choice of two or more speeds. Some makes (e.g., the Bolex series) have adopted 18 f.p.s. instead of the standard 16 f.p.s.; on these, a 50ft. length of 8mm. film, or 100ft. of 16mm., will last for 28 seconds less.

Where there are several filming speeds, these may range from 8 to 64 f.p.s. Filming at 8 f.p.s. results in accelerated motion when the film is projected at normal speed, because the action that took one second to perform takes only half a second to show; to a lesser degree, of course, this applies to shots made at 12 f.p.s. Conversely, filming at a faster rate—24, 32, or 64 f.p.s.—slows action down.

The slower filming speeds of 8 and 12 f.p.s. are useful when the light is poor, provided there is no action in the scene which will look ridiculous when speeded up; this difficulty can to some extent be overcome if people appearing in the scene can be persuaded to move more slowly. A shot made at $f/2.5$ and 8 f.p.s. will get the same exposure as one made at $f/1.8$ and 16 f.p.s., so if $f/2.5$ is your maximum aperture you can film scenes at 8 f.p.s. that would otherwise be missed. There are occasions when the accelerated motion resulting from slower shooting speeds enhances the effect; a shot of raindrops falling in a puddle, or clouds racing across the sky, will be more impressive if filmed at 8 f.p.s. The same trick was often used in the old slapstick comedies to make everybody dash about twice as fast as usual. If a camera has only two filming speeds, 8 f.p.s. is the most valuable alternative to the normal 16 f.p.s.

The fastest speed provided on amateur cameras, 64 f.p.s., is useful for filming sports subjects, such as golfing and diving, when slow motion will reveal details of the action that would not otherwise be apparent. The camera should be on a tripod or other firm support, and at 64 f.p.s. the lens must be opened up two stops beyond the aperture required for normal filming.

Speeds of 24 f.p.s. (with the lens opened up half a stop) or 32 f.p.s. (opened up one stop) are useful when



filming from a moving vehicle, or when a camera with a long-focus lens is being held in the hand (risky though this is); the higher speeds not only slow down the action seen by the camera, but also slow down the consequences of involuntary camera movement. For the same reason it is a good plan to use a faster filming speed than normal when panning, specially with long-focus lenses.

Many cameras have provision for single-frame filming. Exposing one frame at a time, it is possible to make an animated title, cartoon, or still-life film. You might wish, for instance, to show a route on a map by drawing a line which extended bit by bit, apparently of its own accord. Or, in a title, the letters might add themselves to the background one at a time. Or models might be animated by advancing them, between exposures, a bit at a time.

A suitable lens aperture for single-frame filming is often half a stop smaller than for normal filming; the reason for this is that the shutter is open for a longer time than when the motor is running continuously—probably for 1/20th second instead of the normal 1/32nd—but the instruction book for the camera should be consulted on this point. For all single-frame filming, a cable release is essential, for the camera must be absolutely steady.

With a few cameras it is possible to give time exposures when filming by single frames. This facility could help, for example, if one wished to film a night scene; if there was no movement that mattered, an exposure of, say, 1 second could be given to each frame.

A facility often found is a device to keep the camera running unattended. The camera is erected on a tripod, set in motion, and the operator can then walk into his own picture. The few frames lost before he gets into position, and after he leaves, are removed when editing. Occasionally there is a lock on the exposure button to prevent the camera from being started accidentally.

(Next week: VIEWFINDERS AND ELECTRIC EYES)

Sound Topics BY P. J. RYDE

Taking the Strain out of Strobe Watching

DESPITE its limitations, the use of a stroboscope for speed checking, and for synchronising a projector with a tape or gramophone record, is quite popular. But if sync. is to be held accurately, one has to watch the strobe very carefully in order to detect any errors in speed as soon as they begin to develop, and most people find this constant vigilance extremely tiring on the eyes. So I recently spent an hour or two experimenting with various devices to make strobe watching less of a strain.

The commonest difficulty with strobes is that it is not always possible to be

enables one to tell at a glance whether the spokes are still or moving slightly.

Another trouble with strobes is that they are usually quite small in diameter, so that even if one concentrates one's attention on only one portion of the wheel, the remainder can be seen out of the corner of one's eye. If there is any movement of the spokes, one is thus also conscious of a counter-movement by the spokes on the opposite edge of the wheel. This can be extremely tiresome, but I discovered that the strain largely disappears if one mounts just above the strobe a fixed black mask which obscures one half of the wheel and thus prevents it from catching one's eye. The mask also eases the strain by reducing the amount of white card that one is looking at.

If there are a large number of spokes on the strobe, so that each is only a few degrees wide, the mask can be made to obscure all but a very small area of the wheel, and the edges of the "window"

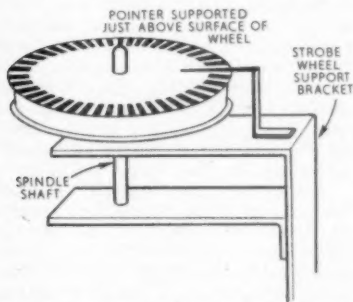


Fig 1. A pointer, fixed above the strobe wheel, makes it easier to detect any movement of the strobe spokes.

certain whether the spokes are still or not, unless the movement is considerable. This is because of the real motion of the strobe wheel itself, and because of a well-known phenomenon: if you look for a time at a rotating wheel, which then becomes stationary, it appears to move in the opposite direction.

I found it a very great help to fasten a pointer to some stationary object such as the bracket in which the wheel is mounted. (Fig. 1.) This pointer, fixed above the wheel, acts as a reference mark which is known to be motionless, and it

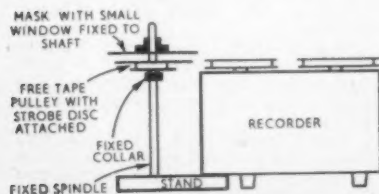


Fig 3. A side view of the set-up shown in Fig 2.



Fig 2. The mask in position on a homemade strobe attachment, constructed from Meccano, etc.

act as fixed reference marks, so that no pointer is required. (Figs. 2 & 3.)

Thirdly, if you are making up your own strobe, it is of the utmost importance to see that the strobe wheel is truly circular, and that it has an absolutely flat surface. If the card on which you draw the spokes gets slightly buckled or warped, the rhythmic heaving of the surface will reduce you to a nervous wreck by the end of the show.

So far, I have had in mind the type of strobe in which the spokes are drawn on a flat disc. But except in matters of detail, the same principles apply if the spokes are marked round the edge of a cylinder. A pointer and/or a mask are helpful, and it is important to see that the cylinder does not run eccentrically.

CONVERTING TO STRIPE

IT has always seemed to me that no system of amateur sound can be really satisfactory unless projection of the finished film is as easy and straightforward as it would be were the film silent. Tape synchronising devices are all right up to a point, especially if they are automatic but, once the first flush of enthusiasm has worn off, operating them can become something of a chore. For the less committed, getting out the sound equipment may come in time to be a tiresome task, with the result that except on special occasions the films tend to be shown silent or not at all, because "It's not worth having the sound tonight".

The means used in making the sound track can be as complex as you like, but the finished film should be capable of being shown without any extra effort beyond that of threading the film through the sound head and running a speaker cable from the projector to the screen. It's all very well to say that this is a lazy attitude and that one can't expect to have sound without taking a certain amount of extra trouble, but the hard fact is that if a sound track cannot be reproduced easily it will soon cease to be reproduced at all.

For this reason, there can be little doubt that stripe is the sound system with the greatest future, if only because it makes projection of one's own sound films so easy. Other methods may be needed to make the sound track, but stripe is far and away the best from the point of view of projection. Only one thing prevents it becoming as popular as it deserves: magnetic projectors or attachments, and the striping process itself, are expensive.

However, a lot of people are overcoming at least one part of the difficulty by carrying out their own conversions of silent and optical sound projectors. Photographs and "How I did it" articles appear with ever greater frequency, and scarcely a week passes without my receiving at least one letter asking for advice on adaptation to magnetic stripe. (I've even had a go at it myself.)

Of course, each conversion is an individual job, and one cannot generalise too much, but perhaps these few tips may help.

Suitable heads for use in converting to stripe can cost anything from about 25s. to several pounds, and they are available from many firms, such as E.v.T. Mag-

netics, 157 Long Lane, Bexleyheath, Kent, and Gopalco, 66 Bolsover Street, London, W.1.

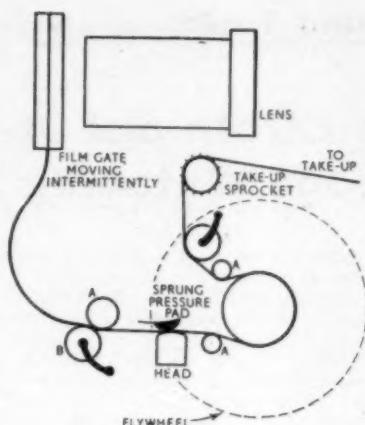
Tape recorder heads (especially the Marriott ones, available from Sunleigh Works, Alpert, Middx.) have been used with considerable success in a number of conversions, although they are seldom wholly suitable, and are inclined to wear rather fast. Tape heads are popular because if one uses heads identical with those in one's recorder, the stripe heads can be connected up instead of the recorder's own, and this solves the problem of finding suitable means of amplification. The equalisation of the tape amplifier will probably not be adjusted to give the best results possible from the stripe, but quite satisfactory reproduction can be obtained. One just has to be a bit careful that the alterations to the recorder do not cause hum.

The head used to play and record the stripe is almost certain to pick up a certain amount of interference from the projector motor, and though it is worthwhile making tests with a head on the end of a length of cable to locate the positions in which least hum and crackle are picked up, the chances that any of these will be a suitable site for the head are small; it is therefore likely that a head screening can or a hum-bucking coil will be needed.

The latter has to be made up from enamelled wire by a process of trial and error, the idea being that the head and the coil pick up identical amounts of interference and that, by connecting the coil in series with the head, the two lots of interference are made to cancel each other out. (If the addition of the coil increases the noise, its connections should be reversed.)

A question that often arises is whether or not to include an erase head. Many people argue that cleaning off can be done on a bulk eraser, and that it is better to do it this way, because if there is no erase head on the projector, the risk of accidental damage to the sound track is greatly reduced.

Certainly the great snag about magnetic sound is that there is no means of "fixing" the recording once it has been



A. Rollers on fixed spindles
B. Rollers on sprung arm
All rollers must run absolutely true

Fig 4. Possible layout of rollers, etc., for ensuring that the film passes smoothly over the heads.

made, and the possibility of accidental erasure has to be taken into account. But an "all or nothing" erase system has distinct limitations, because it so often happens that one does not want to erase the whole recording at once. For example, the first part of the stripe track may be perfect, and one may wish to leave this intact while re-recording a later section which was less satisfactory. One possibility is to erase with the film on a rewinder, but this is still inconvenient if only a small passage is to be removed, so altogether it is probably a good idea to fit some sort of erase head on to the projector, even if it is only a permanent magnet type.

Mechanically speaking, there are two main problems. First, to find room for the heads and guide rollers anywhere on the projector, let alone in a place which will give a sound/picture separation of 23-28 frames (16mm.). Secondly (if the projector is not already equipped for optical sound) one has to get the film moving smoothly past the heads. The

first difficulty can only be solved in terms of each specific machine, but there are a number of general points worth making about the second.

It is useless to go to a lot of trouble on conversions if the projector will not run at a reasonably constant speed after the initial warming-up period. Secondly, since the projector is unlikely to have a third sprocket, the sound head will probably have to be between the intermittent and the take-up sprocket, so that the latter pulls the film past the heads. (It is, of course, possible to place the heads between the feed spool and the top sprocket, but this results in the sound being behind the picture, a state of affairs which is not likely to become the standard.)

Thus smoothing involves a double process. The film at the sound head has got to be isolated from the intermittent motion at the gate, and the pull from the sprocket will probably need smoothing by passing the film round a roller attached to a flywheel.

Isolation from the intermittent can be achieved in several ways, but the L516 method is a useful one. The film descends from the gate in a large loop, and before reaching the sound scanning point it passes between two rollers, one on a fixed spindle, the other on a sprung arm. The rollers pinch the film and thus cause all the intermittent motion to be absorbed by the loop below the gate.

How much smoothing the pull from the sprocket needs depends very much on whether the sprockets are gear- or chain-driven. If gear-driven, they should give a fairly smooth pull on their own, which will not require much smoothing; but chain-driven sprockets are liable to give a very jerky pull indeed, and this may be extremely difficult to smooth out. It is therefore pointless to attempt the conversion of a projector with chain-driven sprockets unless there is ample room for fitting a large flywheel between the head and the sprocket, and a sprung snubbing roller to take up any slack which may develop between the sprocket and the flywheel as a result of the erratic movement of the former. (See Fig. 4.)

WHERE TO SEE THE 1959 TEN BEST

London. S.W.7. 23rd Mar., 7 p.m. Presented by London Transport Photo Group at South Kensington Dining Club, Pelham Street, S.W.7. Tickets 2s. (including programme) from L. F. Dennis, 59 Primula Street, London, W.12.

Wolverhampton. 23rd Mar., 7.30 p.m. Presented by Wulfrun C.C. at Wulfrun Hall, Wolverhampton. Tickets 2s. 6d. from Mrs. B. Jones, 3 Adams Road, Wolverhampton.

Swindon. 28th Mar., 7.30 p.m. Presented by Swindon F.U. at Arts Centre, Devizes Road,

Swindon. Tickets 1s. 6d. from Arts Centre and G. English, 75 Upham Road, Swindon.

Woking. 4th Apr., 7.30 p.m. Presented by Woking C.C. at Christ Church Hall. Tickets 2s. 6d. from D. W. Duggan, Brown Hatch, Whites Lane, Pirbright, Surrey.

Sheffield. 29th Mar., 7.30 p.m. Presented by City Films at Y.M.C.A. Building, Fargate, Sheffield. Tickets 2s. 6d. from D. G. Walton, 25 Cobnar Road, Sheffield, 8.

Slough. 5th Apr., 7.45 p.m. Presented by Slough F.G. at Lecture Hall, Public Library, William Street, Slough. Tickets 2s. from Mrs. L. J. Cooke, 41 Uxbridge Road, Slough.

Torquay. 10th Apr., 7.30 p.m. Presented by South Devon F.S. at S.W. Gas Board Theatre, 112 Union Street, Torquay. Tickets 3s. from

Hon. Sec., Alderbourne, Greenway Road, St. Marychurch, Torquay.

Bradford. 12th Apr., 7.30 p.m. Presented by Bradford C.C. at Southgate Hall, Thornton Fields, Bradford. Tickets 2s. from A. C. Whitehead, 58 Pasture Lane, Clayton, Bradford.

Fleetwood. 18th Apr., 7.45 p.m. Presented by Fleetwood P.S. Cine Section at North Euston Hotel, Fleetwood. Tickets 2s. from Hugh V. Martin, 2 Gregory Avenue, Bispham, Blackpool.

West Bromwich. 19th Apr., 7.30 p.m. Presented by West Bromwich C.S. at Churchfields School, West Bromwich. Tickets 2s. from W. Liddington, 3 Clifton Road, Stone Cross, West Bromwich.

8mm Viewpoint

BY DOUBLE RUN

BOY MEETS GIRL IN A LAKE

—WITH THE AID OF A LITTLE ASSISTANCE BY THE EDITOR

THE FILM we were editing had really been already edited. It lasted 11 minutes, but parts were confused or dragged out, so we spent the time reducing it to 8. There were three of us: the director, the cameraman (who had paid for the stock!) and myself (I wrote the original story). I could claim to be the most impartial of us as I had played no part in the actual shooting and so came fresher to the material — a distinct advantage at this stage because it was necessary to make the best possible use of the shots available rather than to worry too much about preconceived ideas.

This is the sort of sequence we had to tidy up:

1. C.U. Young man sees something.
2. M.L.S. What he sees: girl swimming in lake.
3. C.S. Girl swimming in lake.
4. C.U. Young man smiles.
5. M.L.S. Young man dives into lake. Camera pans with him as he swims up to girl.
- 6, 7, 8, 9. Variety of shots of man and girl in water, none joining smoothly.
10. M.S. Camera pans with man as he reaches girl and tries to kiss her. She ducks him.

It looked very unsatisfactory on the screen because of the lack of continuity between 6, 7, 8 and 9 and because shots 2 and 3 were held too long. But the director insisted they should not be cut: "I'm establishing mood", he claimed. "Just look at those shots! Aren't they lovely?" They were indeed, and the girl looked much more relaxed in them than in some of the later ones about which all three of us were unhappy. However, we tried a little rearranging:

1. C.U. Young man sees something.
2. M.L.S. What he sees: girl swimming in lake.
4. C.U. Young man smiles (this looked much more natural here. In the original version he seemed very slow on the uptake!).
- 5A. M.L.S. Young man dives into lake. Camera pans with him as he swims from right to left, but the shot is cut just before the girl comes into picture, left.
3. C.S. Girl swims from right to left, apparently enticing him out further.

10. M.S. Camera pans with man as he reaches girl, and tries to kiss her. She ducks him.

Notice how in this version, by cutting from man to girl, we were able to preserve continuity — well, almost. In fact, the girl is looking from l. to r. in 3, but the man swims in from r. to l. in 10. This was a pity, but because the girl is not seen at the start of 10, and it is a moment or two before the man swims into frame, the result is acceptable on the screen. Shots 6, 7, 8 and 9 were thrown out altogether as they only confused the issue; by concentrating on the really significant action, you make the plot much easier to follow — and you create "mood". So everyone was happy.

GUIDE TO MOVIE MAKING

STANLEY DIXON'S *Guide to 8mm. Movie-making* has now reached its eighth edition. This 14-page booklet is issued free to all Dixon's cine equipment customers, and by and large I endorse the firm's disarmingly direct assertion that it "can be recommended without reservation". Such reservations as I have are concerned with certain matters of fact. For example, I feel it is being unduly optimistic to claim that: "If you set the (zoom) lens and then leave it, you will find filming is easier and actually better than using a conventional triple-lens turret". It may be easier, but at the moment, the picture quality is not necessarily better.

Monochrome film does *not* cost the same as colour, it is slightly misleading to mention single-run 8mm. film at all, b. and w. film speeds of 400 A.S.A. are available (not 200 A.S.A. as stated), and most 8mm. cameras do not have a sprocket drive. It would also be more useful to give A.S.A. rather than Scheiner speeds in the exposure table.

Mr. Dixon warns that detail is lost in L.S., and suggests that "the majority of your scenes should be medium shots at a distance of 10-20 feet". I'm not sure I'd agree with this, but fortunately he saves the day by adding: "Intersperse them with lots of intimate close-ups". Then again, with the new efficient lamps, is a beaded screen still "the best general choice"? Or am I the only one who

finds pictures on beaded screens unpleasantly grainy?

Having now, I hope, indicated that I have paid the booklet the attention it deserves by going through it with a tooth comb, let me begin the credit side of the ledger with an acknowledgement of the remarkable amount of really useful information it contains (including hints on wedding films, filming children — "Never let them just look at the camera" — panning, tracking, and holiday films, as well as technical stuff on loading the camera, setting the lens aperture, and so on). The advice will be very familiar to readers of other books, but it is just what a beginner needs to start him on the right path — and here, it is free.

Mr. Dixon has some less conventional suggestions, too, e.g., bounce lighting for interiors. The idea is to position No. 2 photofloods on stands and point them at the walls and straight at the ceiling". Thus all the light illuminating the room is reflected. You can then move about freely and shoot without any trailing wires, with no alteration of exposure. The light is soft and does not bother the eyes of young actors. There are no ugly shadows on faces and none on the background.

"Bounce flood exposure depends very much on the size of the room and reflective qualities of the walls and ceiling. But, by using a few feet of film at different apertures as a test, you can easily determine the correct exposure for your particular conditions of working".

TWO MYSTERIES—ONE UNSOLVED

I HAD just blown the lamp in my animated viewer. I disconnected the viewer from the mains (always essential when changing any sort of lamp) and slipped in the spare. I plugged in again and switched on — but there was no light. I disconnected once more and inspected the lamp holder. Every connection seemed to be in place. I plugged in again. Still no result. Again I disconnected and checked the other connections in the viewer. Nothing wrong! I switched on yet again, completely baffled. I was running an electric heater from the same power point, so knew that the current had not failed, and the fuse had not blown. It was someone editing with me who eventually solved the problem. "Why", he said, "do you keep plugging in your electric razor?"

Altogether it wasn't a very lucky evening, for half way through our four hour editing session the scraper blade on my splicer snapped, and we had to make do with temporary sticky tape joins (which we could not project). It is a strange thing but I snap two or three scraper blades every year — and always at the most awkward moments. I use one of the

continued on page 386

8mm Viewpoint—continued

most efficient splicers on the market and have never heard of anyone else having this trouble. My dealer just won't believe it: "We've used ours for eight years", he tells me, "day in and day out, and a blade's never snapped yet".

MAIL BAG

"do you recommend converting a Sportster to a triple turret?" asks a reader. The trouble is that all such conversions greatly reduce a camera's second hand value. On the whole, I think I'd prefer to pay a little more and ask

a dealer to take my present camera in part exchange for a turret model. This is not to say that a conversion cannot be mechanically and optically sound. It certainly can be. The snag is reselling.

"Should each sub-title fade in and out?" asks another correspondent. That used to be the convention, but amateurs seldom observe it. It slows down the film, and the fades rarely serve any useful purpose. No, it is much better to cut sub-titles straight in and out.

"What fee could I charge for hiring out my 8mm. colour films?" enquires another reader. About 3s. 6d. a reel, I

suggested. "Would it be worthwhile selling such films to a distributor?" No, I'm afraid no package film distributor would be interested in copying 8mm. colour originals.

"What has happened to the postal programmes of films once distributed by the Federation of Cinematograph Societies?" I wish I could find out. They should have been handed over to some organisation having similar aims to the now defunct F.C.S., but nobody seems to know. I've tried to do a spot of detective work, but my letters have gone unanswered.

Amateurs Attempt Ambitious Technique: Combining Live Action and Film

Test sequence now in final stages; Geoffrey Levy, the director, gives a progress report on a novel film planned by individual members of the Grasshopper Group.

THE IDEA started as a suggestion for a ten-minute experiment in combining live action and animation, but it quickly snowballed into a treatment for an ambitious 30-40 minute extravaganza based on *Swan Lake*, with Tchaikowsky's music for the background. To avoid copyright trouble we shall record our own score, performed by an amateur orchestra.

As in the ballet, Prince Siegfried falls in love with a princess, Odette. She is transformed into a swan by the enchanter, Rothbart. Siegfried kills Rothbart in a duel and Odette is restored to him. Providing the comedy are two hunters in the wood, trying to shoot a swan for supper.

The transformations are to be done by dissolving a cartoon swan over the girl to emphasise the fairy tale element. After all, it would be difficult to persuade real swans to do just what we wanted of them!

So ambitious a film is beyond the financial resource of most amateurs—certainly it would be beyond ours—so we applied for assistance to the B.F.I. Experimental Film Fund, and they made us a grant to do a test sequence. This, we decided, should be a four or five minute sequence from the beginning of the film showing a peasant girl wandering through the woods, encountering Rothbart (shown just as a sinister face for the sake of economy) and being transformed.

Having obtained permission from the City of London to film in Highgate Woods, we mustered an impressive unit, consisting of director, scriptwriter, continuity girl, orchestra conductor, two cameramen, two make-up girls and a stills cameraman, who also provided music for the actress by playing the *Swan Lake* Overture from a Fi-Cord. The scriptwriter doubled as the sinister face.

Film stock was 16mm. Commercial Ektachrome, balanced for tungsten light and converted for daylight by using a Wratten 85 filter. This stock has a very soft emulsion and cannot be projected, so we had to have a black and white cutting copy made, but to check on the colour we made a test loop from the end of each roll of film.

Superimposing a cartoon figure over a real one requires extreme accuracy in positioning, and a reflex camera was therefore essential. We were able to borrow a Bolex and a zoom lens. The zoom lens was needed to produce the effect of tracking, actual tracking from a dolly proving impossible on the grass. The uneven surface will be a problem if and when we come to shoot parts of the film which involve a *pas de deux* and the Dance of the Little Swans.

There is no ballet in the test sequence, which opens with a dark screen brightening to light green with the title. A commentary introduces the film and sets the mood. The camera moves through the wood, establishing the location in a series of dissolves. We see the girl walking along happily, then realising that she is lost. She catches sight of the sinister face,



A cartoon swan will dissolve into, and replace, the live figure.

and crouches in fear. She will then dissolve into the cartoon swan, which then beats its wings and fills the screen. The camera tracks back to show us first one swan and then three in flight against a real background of sky.

The mixing of animation and live action will be done by the technique of "A" and "B" roll printing, which will also be used to obtain the effect of fades. Fades could have been produced by the variable shutter on the Bolex, but we felt that doing it by printing would give greater scope for editing.

The shooting was done one sunny Sunday. Make-up, often neglected in amateur films, played a very important part. A heavy make-up, which took, almost an hour to complete, was required for Rothbart, who appears on the screen for only a few seconds. (As we did not have a costume for him, he had to crouch in some bushes.) The peasant girl's make-up was much lighter—little more than an ordinary street make-up; even so, the make-up girls were kept busy with frequent running repairs.

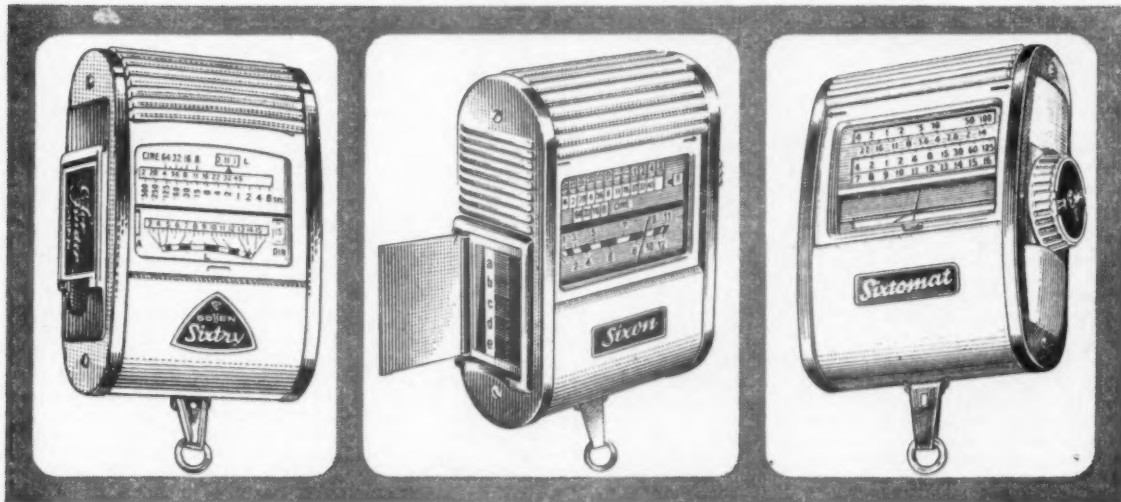
Now we were nearing the final stages with the cartoon work and superimpositions for this trial sequence. Will the Experimental Film Fund feel that their grant has been justified, and shall we be able to go ahead? We shall soon know now.



The cameraman waits while the director checks the scene through the reflex viewfinder.

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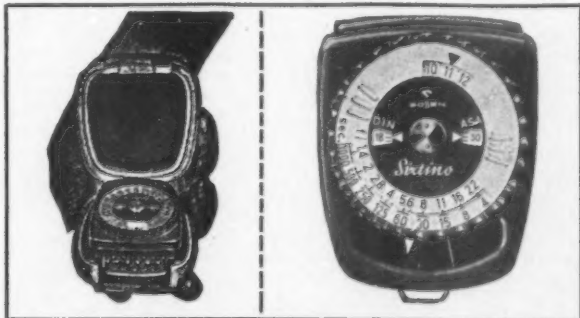
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Your Problems Solved

Best Lens for Birds

It was my intention to film birds and insects with the 3x telephoto lens on my Bolex D8L. However, the first results have been most disappointing. I clearly need higher magnification, but how much, please, and how can I calculate the field of view?—K.R.C., Kingswood, Bristol.

For filming birds, it is generally accepted that the minimum magnification is 6x. This, on an 8mm. camera, means using a lens of 3in. focal length. Although lenses of greater magnification are available and are, indeed, much used for natural history subjects, handling them successfully calls for a fair amount of practice. Start with the 6x and, we suggest, move to the 12x or more only when you have mastered the rather difficult art of accurate aiming without a trace of camera shake.

The easiest way to calculate the field of view is by remembering that, for a given subject distance, it varies inversely with the lens focal length. For example, your 1½in. lens takes in a subject width of 32in. at 24ft. and the 3in. lens just half as much, namely 16in.

Sunshine in Italy

When on holiday in northern Italy I hope to shoot about 400ft. of 8mm. film in colour. Would it be better for me to take the film with me or buy it when I arrive? Do I need a colour-correction and UV filter? Would you advise me to buy an exposure meter abroad and pay the duty when I bring it back?—R.N.E., Bridgend.

We advise you to take the film with you: the Customs people never object to a reasonable quantity in the possession of a bona fide tourist.

The only filter you will need is the standard UV: use it for all high-altitude and distant shots, and for shots in deep shadow when the sky is blue.

It will pay you to buy your exposure meter in this country: price apart, you will then have your own dealer to look after you if anything goes wrong.

Permafilm and Stripe

Is there anything to choose between the traditional methods of film protection, waxing and Permafilm treatment?—C.E., Wisbech, Cambs.

I had my original material Permafilmed immediately after processing. Now, having completed editing, I want to have the film magnetically striped. Can a stripe be applied satisfactorily to Permafilmed stock? If it can, will the protective treatment have to be done again afterwards?—W.E.L., London, W.11.

Whatever protective treatment is used there is a good case for having it applied professionally. The specialist firms do not merely coat the film: they clean it thoroughly, check its condition, and apply the protection under closer control (in regard to thickness, ingredients, etc.) than one is likely to achieve at home. Permafilming differs from simple waxing in several respects: the most important

are that it removes surplus moisture from the emulsion and replaces it with a "conditioning" ingredient which does not rapidly dry out; at the same time, the emulsion's resistance to scratching is substantially increased. Unlike some of the early vacuum-impregnation processes, it has no tendency to cause sticky running through the projector gate.

Permafilm treatment before magnetic striping does not make the stripe more difficult to apply or, when applied, any less durable. Existing Permafilming is unaffected by the striping process used by Zonal Film Facilities and the film will not need re-treating (unless this was due in any event).

Lumens to Spare

After using an 8mm. projector at home for years, I am about to change over to a 16mm. sound machine. The longest throw I can obtain is 12ft. Shall I have to buy an objective of less than the standard focal length?—A.H., Hatfield.

We know of no 16mm. projector that will not focus down to below 12ft. with the normal (2in.) lens. The only difficulty you are likely to experience is that of "burning out" the picture with too much light. In the interests of quality we would advise using a matt in preference to a beaded screen; this will not only reduce picture luminance along the optical axis, but improve definition, for the beads can be quite obtrusive if one is sitting fairly close.

If the picture is too bright on a matt screen, you can reduce light (and save money) by changing the 750W. lamp to a 500W. (or, for some projectors, even a 300W.) In addition to using a lower wattage, or as an alternative, the lamp can be under-volted either by changing the transformer taps (e.g. set to 250-260V. for 240V. mains); or (in a mains-voltage projector) by using a lamp meant for a higher voltage than your supplies. Severe under-volting may make the motor run erratically and reduce the volume of sound (though in a small room you will have plenty to spare); any degree of under-volting will change colour balance—starving blues and over-emphasising reds—but you may regard this as a small price to pay for the dramatic improvement in lamp life which it brings about.

School on the Brink

Many of my pupils—I am a teacher at a local Junior school—have asked if it would be possible to make films as a school activity. I would like to try, and my headmaster supports the idea, but how, please, do we begin? At this stage, only the most basic information is required.—E.D.M., Gt. Yarmouth.

Begin, we suggest, by writing to the Society for Education in Film & Television for a copy of their useful little booklet, "Film Making in Schools". Written by two teachers, it will give some of the basic information you need, and its short but sensible bibliography will



tell you where to go for more. Although the booklet runs only to 16 pages, it is very good value at 1s. 2d. post free from Alex W. Richardson, S.E.F.T., 71 Wallwood Road, London, E.11.

Admira Exposures

Unlike most cameras, my new Admira 8C gives an exposure of 1/50th sec. at 16 f.p.s. All my tables of recommended apertures are based on an exposure speed of 1/30th. What correction should I make?—N.C., Chichester.

For this model of the Admira the lens must be opened ½ stop beyond the figure given in the table for 1/30th sec. Thus, where the table says f/8, give about f/6—or just over the f/5.6 mark. But if estimating ½ stop gives any difficulties, ⅓ stop over will nearly always be close enough, especially with tables.

Telephoto Finder Mask

Having satisfied myself that I can produce reasonable shots with the standard lens of my first cine camera (a Bolex C8S) I want to try my hand with a telephoto lens, either 25mm. or 36mm. Is it possible to make, or obtain, a suitable mask for this camera?—H.J.E., Orpington.

Your dealer can supply, from Cinex Ltd., proper viewfinder adaptors to match the fields of view of the 25mm. and 36mm. lenses. It is much better to buy one of these than to mask down the field area; this is difficult to do accurately and, when done, gives too small a field of view to be really satisfactory.

Jobs for 64 f.p.s.

Using the 64 f.p.s. speed of my camera I intend to try some high-speed studies of, for example, a falling drop of water. Where can I buy films sensitive enough for this sort of work?—A.E.W., Barnsley.

Filming at 64 f.p.s. slows the action down only four times—not nearly enough to show what happens when a drop of water falls into a bowl, or when an electric light bulb explodes. The fascinating studies you have in mind were, unfortunately, made on special high-speed cameras like the Fastax, which can run at 1,000 f.p.s. and often much more. But much satisfaction can be had from the slow-motion analysis of movements, even at 64 f.p.s. On the golf course or at any athletics meeting, good filmable subjects abound.

Changing from the normal 16 f.p.s. to 64 f.p.s. doubles the shutter speed twice over and thus halves and then halves again the exposure time. This can be compensated by opening up the lens by a mere two stops above the setting appropriate for 16 f.p.s. and (at least for out-of-door subjects) does not call for a special film. For example, for colour stock on an average subject in sunlight you would not need to work at a wider aperture than f/4, even at 64 f.p.s.

Michael and Sholto Get Busy

BY STUART GORE, A.R.P.S.

Dear Bullington,

I promised that when next I wrote I would let you have a copy of the script of *Shadows*, but I fear it will have to be no more than an outline—more or less a synopsis—since it is rather long. Not long in the sense of the film itself, I hasten to add, because for lack of, among other things, capital, it has been reduced to bare essentials and will run to no more than an hour or so at most. Ideally it should be something in the nature of ten/fifteen reels, that is, if one is to explore the full possibilities of the medium.

But it's the old story of the artist being hamstrung by purely material considerations. So here, very briefly, is the scaled-down story.

We open to: a wall of white tiles, representing a world we all know, antiseptically camouflaged. There will be no main title, since the nature of the film makes this readily evident. But the credits, simply *michael* and *sholto* (like that, in lower-case without capitals) will be seen scribbled on the wall among various other words—quite adult stuff, though here I had some difficulty in restraining Sholto, who is nothing if not the complete artist. However, in view of recent High Court rulings our selection should invite little comment, other than from the subtopians who are unaware of the facts of life anyway.

As the credits are expunged (not faded-out) by a skeleton hand symbolising Truth, we see in silhouette the outline of various lifeforms... a broken-down bedstead, a dustbin, an old perambulator, etc... and among these weave the shadows of children singing: "Three men went to mow, went to mow, etc., etc." Considerable footage, say ten minutes, is indicated here, since as the children set drearily about their play they will be accompanied by various other songs, all similarly indicative of childhood's subconscious awareness of the futility of existence.

Then the singing mixes to a vigorous prose poem, spoken of course by Patrick against the background of the Soho dive where he works, and which largely informs and inspires his poetic art. Note: This scene may present some problems

Sholto, who lives on coffee, spaghetti, aspirin and National Assistance, is a painter, but Michael is quite *au fait* with film making. His first letter appeared in ACW for March 2nd.

in view of the difficulty of depicting a convincing background in shadow form. (We thought perhaps a montage of razors, Chianti bottles, sausages and so forth.)

The poem, indicative transitorily of new hope, runs like this:

Fings!
Is always what they was.
Spewing, spawning. On razor's edge and
Of kingly times... [reminiscences,
Fings.
Comes day, dew-fresh... enlamed concrete
and the fair... mushroom of Bikini.

At this stage enter Valerie. She drifts sort of spiritually about against the background, which we now see is slowly becoming festooned with cobwebs and bits of underwear. And as Patrick continues his poem... "The shape of fings to come, etc., etc..." her movements grow by degrees into a sort of *dance macabre*, in which she is joined by Wilfrid, her Civil Service husband—symbolised by the ribs of an umbrella surmounted by the hands of a clock.

So here we have the three protagonists. And although it partakes rather of the hackneyed eternal triangle, I feel sure we shall be able to present this with some freshness of vision. After all, what is life? On this all thinking people besides psychiatrists are agreed.

As Valerie dances, asymmetrically, the symbolisation of Wilfrid showers her at intervals with a kind of snow-storm of papers, representing luncheon vouchers. And meanwhile the poem takes on a note of delicate anguish:

A febrifuge, crave I this;
Balding, spectacted (forty-three) Smith...
a chemist he.
Pouring anon the healing draught...

At this stage we see the gigantic shadow of Patrick, beard awry, quaffing from an enormous bedroom jug. (We could use something else, but I feel the symbolism may be more obliquely implied this way.)

Mind, I'm entirely in agreement with the principle of using sound that is not necessarily related to vision (the old clip-clop-of-horses-hoofs-allied-to-scenes-of-deserted-street kind of thing). But in this case it is essential for someone to



As Valerie dances... Wilfrid showers her with a kind of snowstorm of papers, representing luncheon vouchers.

drink so that the great unwashed will know what a febrifuge is. Valerie can't do it, she's dancing. And it would look damned silly pouring the stuff over umbrella ribs. (Possibilities there, though, I mean, if the umbrella was covered, then the febrifuge might take the form of frustrated rain, symbolising the God-image of the Civil Service.)

On the other hand, Wilfrid, as a husband, is merely a convention, so one must not allot him too much footage. The hero of the piece is Patrick, Valerie's lover, naturally. And as he dashes down his jug (we're trying to get a plastic one for rehearsals), he points dramatically. This should be tremendously effective if the outline of his hand, seen strongly in foreground C.U., is now seen to be minus most of the fingers.

Now we cut: to children, who are seen gathered around the broken perambulator, singing:

Rockabye, baby, in the tree-top,
when the wind blows the bough will go pop;
when the bough pops, the cradle will fall,
up will go baby, traumas and all...

A childish quarrel breaks out among them. All produce flick knives except little Angela, the youngest, who does not have one yet and instead wrenches a leg off the bedstead. While they spar for an opening, the voices of Kant and Hypocrisy are heard, intoning the old platitudes, answered mockingly by the voice of Reality:

"Childhood days are the happiest of one's life."
"Sez who!"
"A Thing of Beauty is a Joy Forever!"
"Ever had a plate o' jellied eels, with ice-cream, chips, candy-floss, cokernut and Guinness?"

Now, as the children join battle, we dissolve to a cellar. (Bit difficult here on account of white-tiled background.) We are thinking of using negative instead of positive, which should have quite a dramatic impact, for this scene, in which Patrick is quarrelling bitterly with Valerie, while amorphous trails of tape in which they are entangled maintain the Wilfrid-interest. The best way to do the quarrel will be by thought-balloons, which are an intriguing breakaway from conventional dialogue and will also avoid any trouble with lip-sync. We don't want any of that quacking-geese-thing without sounds that one's uncle used to do with his hand for one on one's nursery wall when one was a child.

The track, therefore, will be silent at this point, except for low moaning sounds representing the lost voice of humanity. Then, as this rises to a cackle of unholy laughter, Valerie is stricken down. I'm not sure yet by whom, or what. We may have to do this with a sub-title as the scene closes, for at this stage we cut back to the children, all of whom are now lying in suggestively still attitudes. All, that is, except little Angela, who is sitting on the dustbin nursing her doll.

The other children's souls are seen ascending in the form of smoke (we are experimenting with Dutch cigars which Sholto's brother, who is a Foreign Office bod, brought over for us in his Despatch Bag). And meanwhile Patrick's poem has resumed the theme:

*Fings,
this life is not, nor ever was . . .
deep dark black unseen channels of despair;
death ravening but no ravens . . .
Fings . . . the sweet illusion, transitory, of
sewers . . .*

This, of course, the final scene, will be a montage — black-to-white — white-to-black all the time, which will give it depth. (Did you ever see *Stairway to Heaven*? Like that, but less emphasis on the purely aesthetic; one doesn't want the thing to become syrupy.)

And the last bit — a coffin slowly filling the complete screen — is accompanied by the thin high wail of a newborn baby. Then silence.

Well, there it is, although as I said in the beginning, only in brief. Sufficient, though, to enable you to grasp the story readily enough. It has fantastic possibilities, I think. We commence shooting next week, in one all-out forty-eight-hour session, so as not to lose the feel of it. Will advise progress in due course.

Mud-in-your-eye,

MICHAEL.

P.S.—The prose poem has been loaned, before being snapped up for publication, by the Chelsea Reach Reading Square. I won't claim to have assimilated it in depth, but think the film will definitely express the essence.

Small Budgets

BY TRADER

A London dealer reports on the second-hand and part-exchange market

SINCE my last report, we have bought in a substantial number of popular 8mm. cameras, four of them automatic. An early Autoset in moderate condition was offered in exchange for a Zeiss Movikon 8B. We offered £16 and would have been prepared to go to £18.

A more attractive proposition was the later 624EV with variable film speed device. This was in perfect condition, and was offered complete with wide angle and tele attachments. The owner wanted a Bolex H.8 on h.p., and the £20 we allowed on the camera, plus £5 for each of the attachments, formed the deposit on it.

A triple-lens Autoset, the 624 EVT, we were offered had been bought from us last year. The owner was pleased enough with it, but felt that the Sportster V offered more scope. Our normal price for the Autoset turret is about £30, but in this case, we felt we ought to go to £35, though we shan't be able to ask very much more than £49 for it.

The fourth automatic camera was a Eumig Servomatic in part exchange for a new Eumig C3M. It had received a lot of rough treatment, and was minus case, so since quite a bit of work would need to be done on it, we offered £16, as against £19 which we would have allowed had it been in good condition. The owner asked for £17, but accepted a pound less.

For an old Debie D.16 sound projector (one of the black models with the 18 watt amplifier), complete with separate speaker, transformer and tripod stand, we quoted £50. It was on the scruffy side (though it would have cleaned up quite well), the volume was down, and there was an excess of amplifier hum. We found it difficult to arrive at a fair offer because the price of the current models and the total cost of the outfit the customer was buying from us were both high. We hope to resell — after servicing — at £80-£85.

Debie sound projectors have an excellent reputation, with robustness of design a notable feature, but they are rather on the heavy side. A selling price of £85 perhaps seems rather low compared with the prices of the current machines, but the black models have been obsolete for a number of years.

The owner felt he might do better to sell privately — apparently he knew of somebody who might be interested. "Would you mind very much if I took this away again, and paid you in full for the new apparatus?" We said we didn't

mind, although we didn't like the idea of probably losing the chance of making a deal.

A letter out of the blue: could we supply any new or secondhand 9.5mm. cameras? We do still have a second-hand Pathe National II which we removed from our shelves last year when film became impossible to obtain. We had asked £32 for it — substantially less than its price new. The price we had paid was £23, and we decided to offer it to the postal customer for £25. At the moment we aren't taking any 9.5mm. cameras into stock but are willing to accept 9.5mm. projectors. The Pathoscope Mark VIII projector we put into stock just over a week ago has been sold, and the customer says he is delighted with it.

A Bolex H8 camera was offered for cash, but we weren't very keen to buy. It was one of the early versions with an odd mixture of lenses, and fitted with a tri-focal view-finder. The case had almost fallen to pieces but the camera seemed to be in quite reasonable shape. We made an offer of £45 — but in part-exchange only. The owner said that he might consider buying some other apparatus in the future, but at the moment was short of cash. Would we consider selling it for him at whatever we could get for it, and give him £45 cash? We suggested he would find it quicker and more profitable to advertise it in *A.C.W.*, at which he said that if it was such a good idea, why didn't we advertise it on his behalf?

Finally he decided to leave the camera with us until he had made up his mind what to do. We never much care about holding equipment on behalf of customers. Sometimes they forget all about it or — as we suspect — hope we will be able to sell it for them while they are still "thinking about it". We have in the shop at the moment a couple of items which have never been claimed. It creates extra work, because we have to write and remind them.

We bought one used 8mm. projector, a Kodascope 8-46 with two or three spare lamps and reels, during the week. If you don't want a very big picture, this 200 watt machine is a good buy. The customer seemed quite contented with our offer of £12. The machine was in quite reasonable condition and only requires cleaning, so that we should have it on the shelf within a week. The selling price will be £18.

News from the Clubs returns next week.

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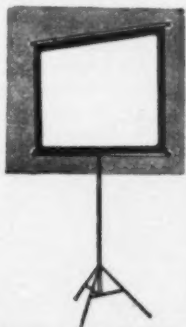
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